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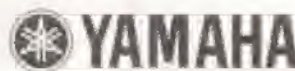
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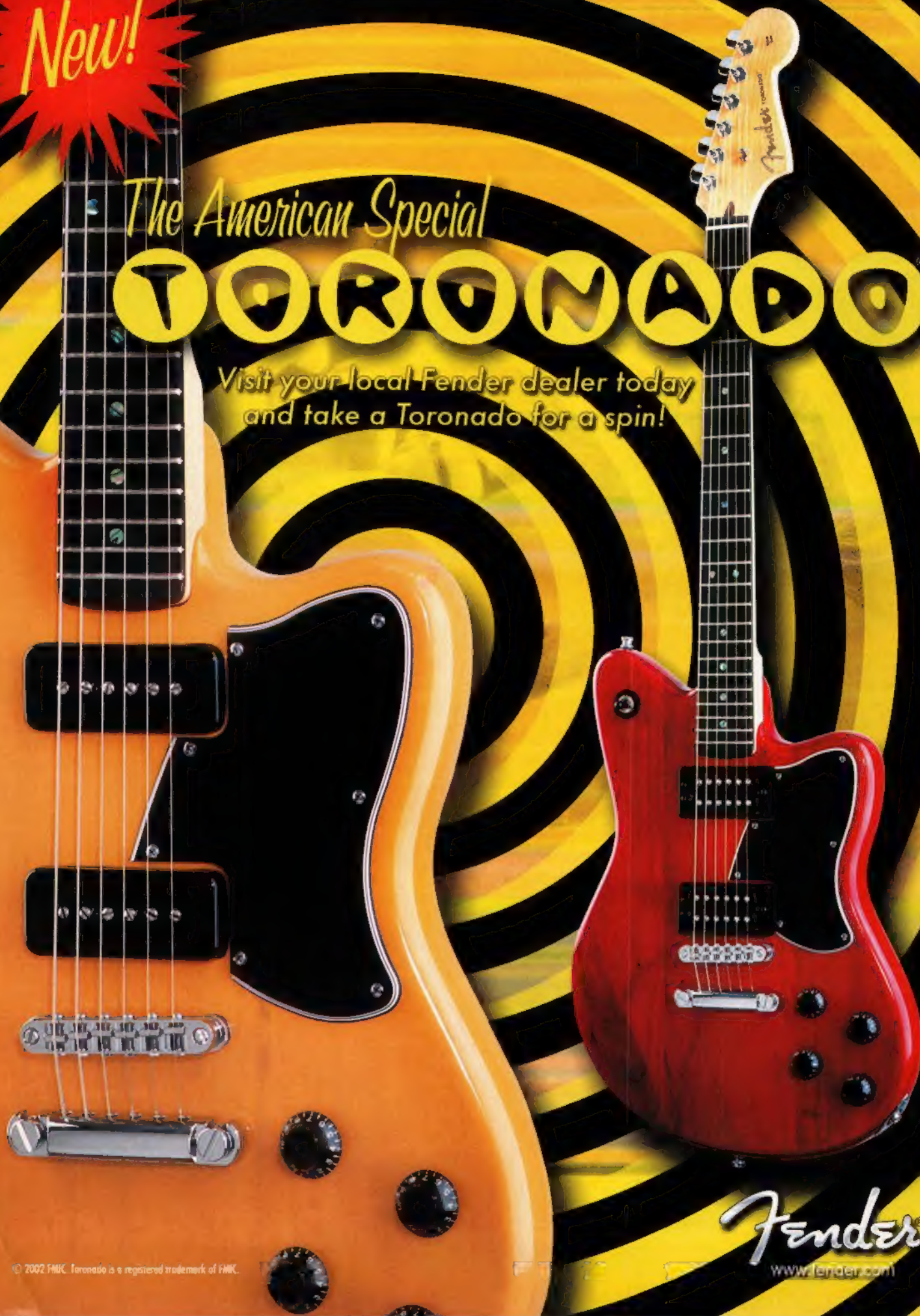


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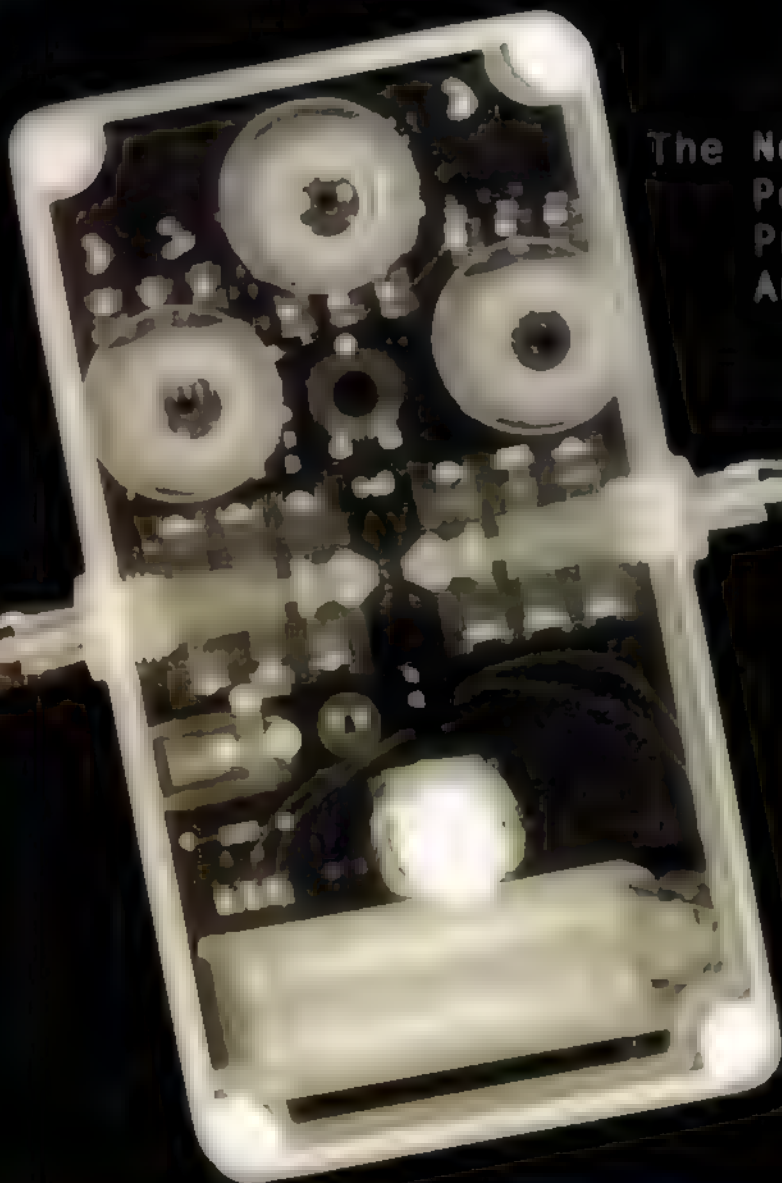
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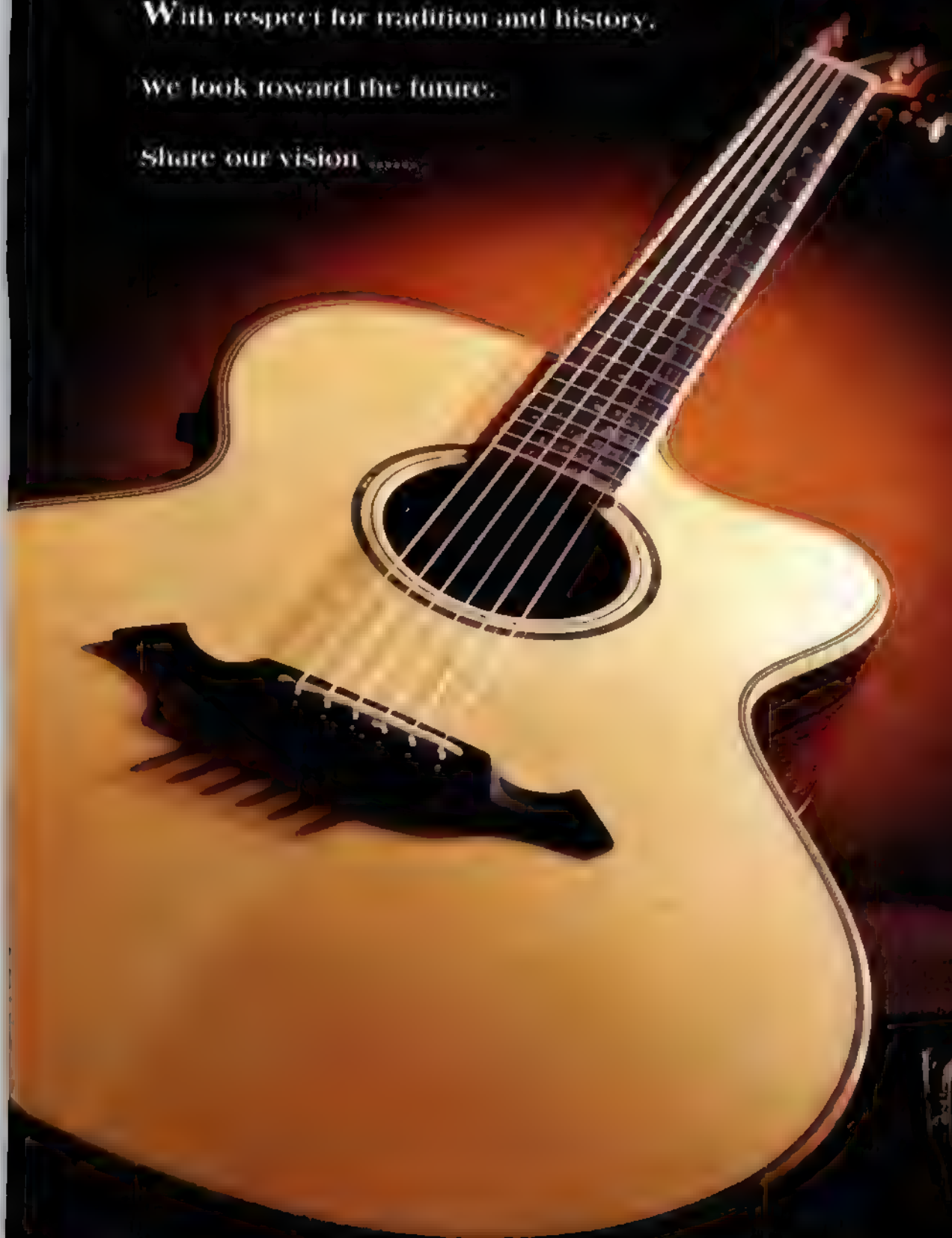


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# Guitar Player

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If you've ever been transfixed by a *GP* cover, thrilled by some amazing photos of your favorite artist, or seduced into reading an article by a kick-ass layout, then you probably have art director Rich Leeds to thank for your moments of delight. Rich has been this magazine's not-so-secret weapon for years, and now he has chosen to share his formidable artistry with the world as the owner of his own business, Big Wig Design. I'll miss him a bunch, and so will many of you.

For 16 years, Rich has visualized and energized the look and feel of this group's publications—first with *Keyboard*, and then with *Guitar Player*. He has worked with company icons such as Jim Crockett, Tom Wheeler, Dominic Milano, and Tom Darter, and, because of this, he has been *GP*'s conceptual bridge between its past, present, and future. And this

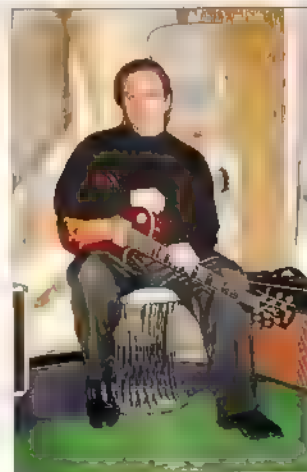
was *never* just a gig for him. A snippet from his farewell e-mail to the staff reveals his passion for these magazines: "In 1976, I tore an ad for the new Ibanez Artist out of *GP* and tacked it to my bulletin board. I worked all summer to buy that guitar. About 11 years later, I was on the staff and standing on a stage at the magazine's old Cupertino [CA] office playing guitar with Jerry Garcia. Unbelievable!"

During Rich's marvelous tenure here, he has won numerous design awards, nurtured a vast community of photographers and illustrators, trained some brilliant assistants (many of whom became art directors themselves), and secured the respect of all who have worked with him. His legacy at *GP* is one of innovation, passion, and commitment, and he also holds staff records for arguing, going ballistic, interrupting discussions, and embarrassing the

crap out of egotistical morons (and wrongheaded friends)

When I became editor in chief approximately four years ago, I challenged the staff to reinvent *GP* immediately. Rich didn't even flinch. He got together with our editors, and, thanks to the staff's sweat and brainpower, we hit the streets with a totally redesigned magazine *one issue* after the gauntlet was thrown. I've never forgotten that miracle, or what a blast it was to be pummeled by the vortex of energy that is Rich Leeds in a full-on creative onslaught. Since then, he has refreshed the design three times, and taught me (sometimes painfully) how to be a better editor.

Starting this issue, Alexandra Ziegler is the new art director of *GP*. She's a bundle of energy and genius, and she definitely has the vision and chops to redefine what a modern



guitar magazine looks like. I'm ferociously excited about the "Alexandra Era" and *GP*'s visual future, but I'm still going to miss Rich's explosions of laughter, his quests for confrontation, and his insights (even the ones I never asked for).

Rich, you leave *GP* as a company legend, and the magazine is far better for your being here. I can't thank you enough, so I'll just shut up and salute you. Good luck out there! —MICHAEL MOLENDIA

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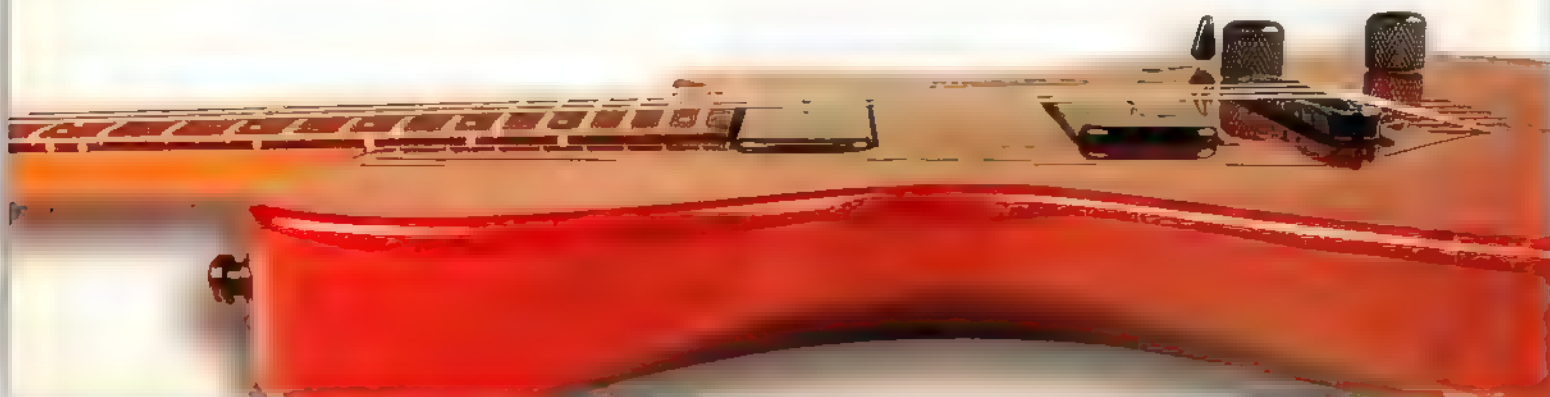
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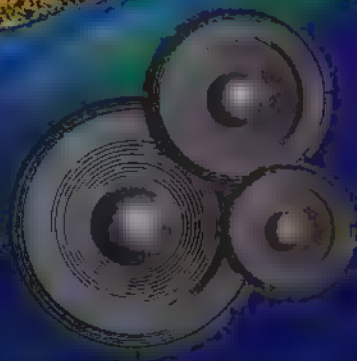


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# Feedback

## The Les Paul's Birthday

I just finished your latest issue on the Les Paul's 50th anniversary [July '02]. With regard to the statement on why the guitar has endured for so long, you mention the most important factor being its "beauty." While that is true, I recently saw Les Paul and his trio at New York's Iridium Jazz Club, and I would argue the other reason for the guitar's popularity is the beauty of the man himself. He is a wonderful soul! Even at 87 years of age, he will sit and chat, take a photo, or sign guitars until everyone is happy. By the way, I told him I was a Strat/Tele guy. His comment? "They make a nice guitar."

Steven V. Behm  
Burbank, CA

I enjoyed the article and reviews regarding the Gibson Les Paul. However, if you are going to celebrate the 50th anniversary of the Les Paul, it would have been appropriate to review how this classic stands up to its modern-day competitors. Companies such as PRS, Hamer, and Ibanez also make single-cutaway mahogany body/maple top guitars with two hum-

buckers. I would have liked to see a review that compares how the Granddaddy of them all holds up to these newer designs.

Greg Robinson  
Madison, WI

## Lessons

I wrote you a few months ago expressing my unhappiness with the lack of lessons in your artist features. Well, I have eaten my words! Your lesson with Jimmy Herring [July, '02]—who is my favorite guitarist right now—is top notch. Not only did I get some of his great playing concepts, but also specifics on his gear setup, which I have been all over the Internet trying to find! Then, to top it all off, a lesson by Robben Ford. This issue alone is worth the price of my entire subscription. Keep up the good work. And, by way, the "Guest Guru" concept rocks!

Justin Lewis  
Chicago, IL

## To Solo or Not to Solo

In your interview with Weezer's Rivers Cuomo [July, '02], you again bring up the tired subject of soloing in modern music. It seems that in every issue, *GP* provokes many of its interviewees with an "are-you-in-or-are-you-

out" question about solos. Who cares? As long as a song is great—and it has emotion and truth—why does it need a highlighted lead part? We, as guitar nuts, tend to look at everything in technical terms. A solo is part of a song, not a separate entity. Whether a solo was or wasn't needed in a song shouldn't be the question. The question should be: "Is the song good?"

It also seems that everyone equates soloing with skill. Are we saying that the rhythm work of Lennon, Hynde, and Cobain is any less valuable than the leads of Clapton, Vai, and Mustaine? Furthermore, I think that all this needless space about solos speaks to a much larger problem: *GP*'s favoritism towards old-school players. For all the traditionalists out there, I pose a question: "Why should the younger generation respect the past if you don't respect the present?"

David Wonpu  
Las Vegas, NV

## Trey and Jimi

I'm a 59-year-old guitar junkie who has been reading your wonderful magazine faithfully since its very first issue. This is the first time in all those years that I've written to you, so I hope that counts for something.

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In perusing your interview with Trey Anastasio in the July 2002 issue, I was struck by his well-considered comment regarding the musical depth of Duke Ellington, Count Basie, and Benny Goodman. Then he followed immediately with the inane comment about Jimi Hendrix, stating that "no one is worthy of carrying his guitar case."

I would agree that Hendrix was a creative—perhaps even revolutionary—player. But the implication that such musical giants as the late Chet Atkins, Wes Montgomery, Lenny Breau, and Joe Pass—as well as today's standouts such as Tommy Emmanuel, Scotty Anderson, Martin Taylor, and others with consummate mastery of the instrument—are somehow inferior to Hendrix is ridiculous in the extreme. Such a comment, especially coming from a musician as gifted as Anastasio, is an insult to all the brilliant players who have helped elevate the guitar to the stature it enjoys today.

Hugh Bowden  
Ellsworth, Maine

## The Blues Explosion

The cover shot of the June 2002 issue shows Jon Spencer, but the Blues Explosion has another guitar player—Judah Bauer. Why was he not featured on the cover, as well? I have been a great fan of the Blues Explosion for

many years, and I've seen them live many times. If either Jon or Judah is missing from the picture, the band does not exist. Judah deserves to be known just as well as Jon.

Paul Harrison  
New York, NY

*Paul—No argument about Judah—he's an excellent player, and he was covered extensively in the main article. However, we have to select what we feel is the best cover photo to seduce potential readers and drive newsstand sales. We simply didn't have what we felt was a great image of the two guitarists together, and, after all, Jon is the band's namesake. No disrespect to Judah was intended.*

—MM

## OOPS!

As hard as we try to ensure that all you groovy readers get well-edited and well-proofed text to devour, we sometimes blow it. Hey, we're human! And every once in a while, even our best efforts are sabotaged by chance. On the opening spread of our July '02 cover story ("Solid Gold"), a printer error caused us to lose a line of type between page 62 and page 63. The complete sentence should have read: In 1950, he was made president of Gibson when the company was find-



ing it hard in the post-war years to get back into full-scale guitar production. McCarty's immediate targets were to increase the effectiveness of supervision in the factories, to bolster efficiency, and to improve and widen internal communication.

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# INPUT OUTPUT

## FRETWIRE

This summer has been rampant with collaborative album releases that stretch across genres, labels, and even oceans. Technology has enabled the world to become a global village, and the music industry has responded in kind—to the point where it seems as if everybody knows everybody else. These releases range from the realization of an artist's creative vision through collaboration to what boils down to your standard cronyism.

On ex-Violent Femme **Gordon Gano's** first solo album, *Hitting the Ground* [Instinct], he wrote the material with specific artists in mind. After more than twenty years as a musician—as well as being a founding member of a seminal band—Gano has made some well-respected friends, and **PJ Harvey, Mary Lou Lord, John Cale, Lou Reed, Frank Black, and They Might Be Giants** are among the notables recruited to perform. When asked what governed his decisions about who did what on the album, Gano simply states: "All the artists and their performances sound like there couldn't have been any other choices." Fair enough. Meanwhile, **Marianne Faithfull** has charmed a whole new generation of rocker guys to help with *Kissin' Time* [Virgin]. **Beck** and **Billy Corgan** offered their songwriting, guitar, and production talents to three tracks each, while **Dave Stewart** and members of **Blur** and **Pulp** also contributed

## GEORGE GRUHN'S RARE BIRD 1958 Gibson ES-335

The year 1958 was a period of great productivity for Gibson president Ted McCarty and his design team. Among the new models introduced at the Summer NAMM show in Chicago that year were the double cutaway Les Paul Junior and Special, the Flying V and Explorer, the sunburst finish Les Paul Standard, and the ES-335. While all these models were of great significance, the ES-335 was the most radical new design concept.

The Les Paul Junior and Special were innovative in introducing double cutaways to give players an extended reach, but the ES-335 combined that concept with a semi-hollowbody construction and a solid center block that delivered the performance characteristics of a solidbody and a hollowbody. Today, most players take this design for granted, but in 1958, the ES-335 was the only semi-hollow guitar on the market, and it was the archetype upon which a whole new class of guitars was based.

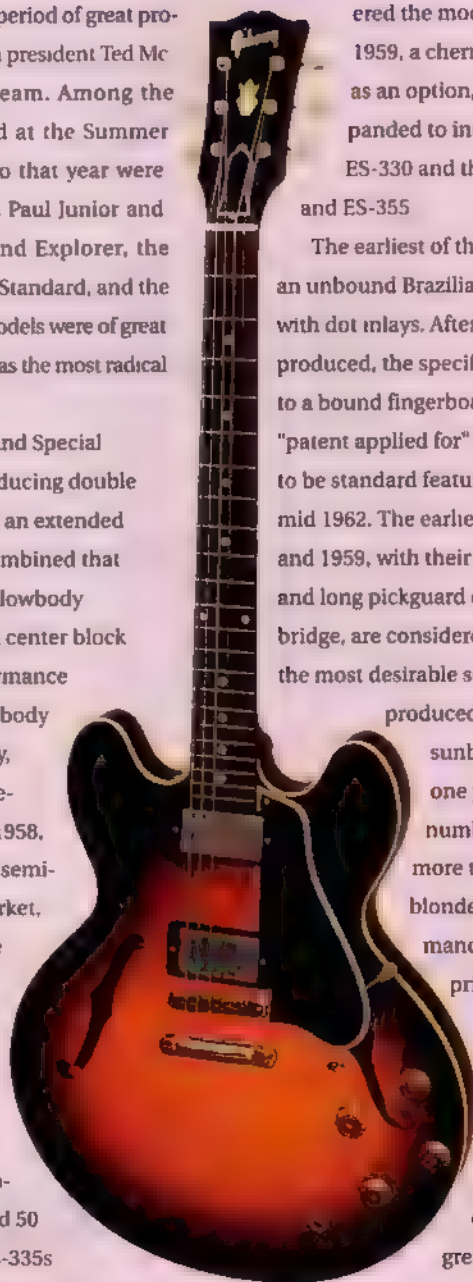
Production figures for that year are not impressive by modern standards—267 sunburst and 50 blonde natural finish ES-335s were issued—but Gibson consid-

ered the model to be a success. In 1959, a cherry red finish was added as an option, and the line was expanded to include the fully hollow ES-330 and the semi-hollow ES-345 and ES-355.

The earliest of the 1958 ES-335s feature an unbound Brazilian rosewood fingerboard with dot inlays. After a small number were produced, the specifications were changed to a bound fingerboard. The dot inlays and "patent applied for" humbuckers continued to be standard features on the ES-335 until mid 1962. The earliest models from 1958 and 1959, with their larger neck dimensions and long pickguard extending beyond the bridge, are considered by collectors to be the most desirable semi-hollow guitars ever produced. A pristine condition sunburst 1958—such as the one pictured here (serial number A28375)—will fetch more than \$20,000. The blonde finish model commands a significantly higher price due to its rarity.

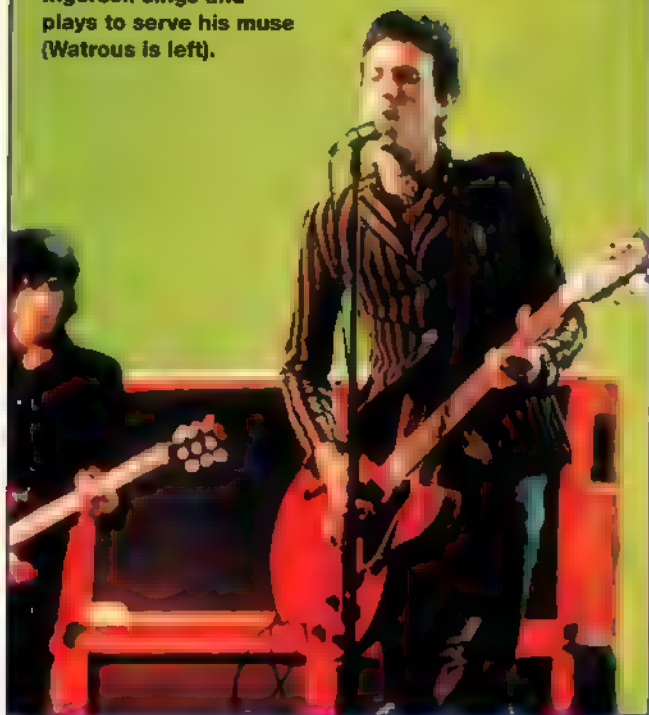
Regardless of price, these are great instruments to play. They combine superb workmanship, excellent components, and a great aesthetic design.

—GEORGE GRUHN, [gruhn.com](http://gruhn.com)





Speaking the truth—  
Ingersoll sings and  
plays to serve his muse  
(Watrous is left).



## SONGCRAFT Loudermilk

A songwriter influenced by such diverse acts as Tricky, Björk, Smashing Pumpkins, Grand Funk Railroad, Mötley Crüe, Tori Amos, and Willie Nelson is probably going to have trouble fitting into a strict stylistic niche. And if that person forms a band with musicians who bring even *more* varied influences into the mix, you get something like Loudermilk—a sonic collage of song forms and riffs united by one common thread: honesty.

"I love music too much to be in a band that does only one thing," says Loudermilk's main songwriter and guitarist Davey Ingersoll. "And I don't like bands that fake it. Groups like the Strokes, the White Stripes, and us are among the only true artists out there now. Everyone else is copying popular song forms because they want to be rock stars more than innovators. That wasn't how I was raised. I'd never go along with a trend for a trend's sake. I want to make great art."

"There's a line between emulating and outright copying," adds co-writer and co-guitarist Mark Watrous. "And when you get into copying, the integrity gets sucked out of the song. We don't sound exactly like our influences because we're staying true to *our* artistic vision."

That vision, as evident on *The Red Record* (DreamWorks), revolves around focusing the band's various influences to serve the spirit of each song. By casting aside stylistic limitations, the writers are free to explore how any and all musical elements can animate a work's emotional context.

"If you limit yourself," cautions Watrous, "your music starts feeling claustrophobic, and you can't express yourself as efficiently as if you were just trying to get the feeling out any way possible."

Ingersoll also looks at songcraft from an architectural perspective. "I'm a songwriting geek," he admits, "and I love to dissect arrangements and study what goes into writing a successful song. I *way* over-analyze things, such as how a verse builds into a chorus. Did a riff get added? Did something drop out? Did a vocal counterpoint or harmony come in? I've discovered there are a million ways to transition from one part of a song to another, and I want to be able to exploit any of those elements to help the listener's journey through the song."

"All the influences and techniques aside," sums up Watrous, "we're just trying to make the music *we* want to make." —SHAWN HAMMOND

## STUDIO LOG



### Tracking "Wired That Way"

**Album:** *Shadows of the Waxwings* [Bobsled] by the Waxwings.

**Parts:** All.

**Guitarists:** Dean Fertita and Dominic Romano.

**Guitars:** Gibson J-160E acoustic for main rhythm, Rickenbacker 360/12 electric 12-string on bridge (Romano); Gibson Melody Maker and Les Paul (Fertita).

**Strings:** D'Addario .010 set on Melody Maker; GHS .010 sets on all other guitars.

**Amps:** Gibson Kalamazoo (for the Melody Maker and Les Paul), Vox AC30 (for the Rickenbacker).

**Effects:** None.

**Tuning:** Standard.

**Creative Concept:** "We originally performed 'Wired That Way' live as a loud rock and roll song with both of us playing electric," explains Fertita. "But when we got into the studio, we discovered the electrics took up too much space."

"We decided to use an acoustic as the dominant guitar to create some room for the vocals," adds Romano. "And that also made it easier for us to have some parts fit in pockets, where one sound would take over after another thing was done playing. That approach was inspired by the band Love. They'd often play a song on acoustic, but then an abusive guitar would come in with a lead that slaps you in the face. The emotional effect is heightened by the vastly different tone—you don't get that kind of lift if all the guitars sound the same."

"To get the right tonal variations between the acoustic and electric parts, I referenced old Stones records like *Between the Buttons* and *Let It Bleed*," says Fertita. "On those albums, the electric sounds were boxy, but you could still hear the percussive attack. That's why I went with the Kalamazoo amp, which is about the size of a Fender Champ. I liked the way it broke up—it produced an energetic and powerful, yet very intimate sound. That tone really created an impact when the electric came in over the acoustic guitar. It was like opening a different door to the song."

—MICHAEL MOLENDRA

## FRETWIRE

to the album. In the true spirit of collaboration, Faithfull did some globetrotting to record the album with her musicians of choice, traveling to California (Beck), Chicago (Corgan), and London (Stewart). Clearly, Ms. Faithfull's ability to "partner" with pop's best-selling boys hasn't eroded much since the '60s.

For jazz bassist **Ray Brown**, his latest effort has to do with friends, not trends. *Some of My Best Friends Are...Guitarists* [Telarc] is the latest in his *Some of My Best Friends Are...* series. This installment features **Herb Ellis, Kenny Burrell, Bruce Forman, Russell Malone, John Pizzarelli, and Ulf Wakenius**.

One of the more ambitious projects—involving 27 musicians—is the brainchild of Snow Patrol's **Gary Lightbody**. Last year, the indie singer/guitarist put together an all-star cast of Glasgow, Scotland's finest—including members of **Mogwai, Arab Strap, Belle and Sebastian, and Mull** His-



The Reindeer Section's class picture.

**torical Society**—and called it the **Reindeer Section**. *Y'All Get Scared Now Ya Hear!* was the result of that 15-person effort. But he has gone further with the Reindeer Section's second release, *Son of Evil Reindeer* [PIAS], where

"At this point, I try not to think about being onstage with Paul McCartney," says Anderson. "I try to think of it as being in a great band playing amazing songs."

## DREAM GIG Rusty Anderson with Paul McCartney

If playing Beatles hits onstage with an actual Beatle isn't the supreme sideman gig, please e-mail alternate suggestions to GP. Los Angeles session vet Rusty Anderson snagged the coveted guitar spot after playing on McCartney's latest album, *Driving Rain* [Capitol]. Now Anderson gets to play things like the solo to "Maybe I'm Amazed" while a legend backs him up on piano. What could be cooler than that?

\*\*\*\*\*

*How was the first meeting with McCartney at the Driving Rain sessions?*

I shook his hand and stuttered out my name like a little kid.

*Did you get the feeling he was sussing you out before he selected you for his touring band?*

Not really. I think any impression I made on him occurred when we were working on the album. He has been doing this for a long time, and he's very good at picking musicians who can work well together.

*What gear are you using in concert?*

Mainly my Gibson SG and Divided By 13 amps. The amps have a real full, vintage-like sound. I don't play very loud—I like to keep the stage volume down and let the monitor system do the work. Occasionally, I'll pull out an old Gretsch Corvette, and I use a Les Paul for slide parts. I have a rack stuffed with a bunch of pedals—such as a Pete Cornish Soft Sustain-2 that Paul turned me on to—and I control everything with a Digital Music Corp. Ground Control Pro. All the pedals are patched into an Axxess GRX-4 loop switcher, which has excellent buffers—the sound of my guitar doesn't change when I kick the effects in and out.

*Was it a challenge having to learn so much material for the tour?*

Actually, it wasn't. I was already so influenced by the Beatles that everything was a comfortable fit. It also helps to be surrounded by players who live for playing. We had a few rehearsals to work things out before Paul showed up, and we really dug in. None of us wanted this to be the lame Paul McCartney band!

*Did he give you any direction?*

Not much. We had things pretty locked down by the time Paul joined the rehearsals. It's kind of funny, but he sometimes forgets his own songs. Once I was playing the end bit of "Martha My Dear," and he said, "That's nice—what is that?" I'm sure when he was writing all these classic songs he was simply trying to get the best music out under some sort of deadline. I don't think he necessarily feels the need to retain everything he did.

*What do you feel you bring to the party?*

First and foremost, I'm there to put Paul's songs across. But I love the guitar, and I believe that Paul's voice sounds best with guitars around it. If I've brought anything to these arrangements, it's a more aggressive approach.

*Do you get much of a chance to stretch out?*

There are parts that are sacred, of course, but there's also some improvisation. I always change up the solos to "Let It Be" and "Back in the U.S.S.R.," and the original version of the "The Long and Winding Road" didn't have any guitar in it. Also, when we're comping behind Paul, we might try different things here and there.

*What's the most difficult aspect of the tour?*

Not freaking out! Sometimes I think I'm not good enough to be on that stage, or that I don't deserve the gig. I've got the gig, so I should be okay with it, but having the gig doesn't mean I don't get paranoid about it [laughs]. —MICHAEL MOLENDRA



## SNEAK PEEK Vertical Horizon

**M**att Scannell and Vertical Horizon had already released several albums and toured the world when their RCA debut, *Everything You Want*, rocketed them to stardom with sales of more than 2.5 million. Scannell is currently in the studio working on the follow-up to *Everything*—tentatively titled *Go*—and he took a moment to give *GP* an exclusive preview of the new album in progress.

• • • • •

*What's different about the new record?*

I think the rhythm guitars are more forceful. I was a bit tentative on the last record because I wasn't sure about my identity as a player. I'm more confident now, and, consequently, the parts on this record are more committed. The heavy guitars are *really* heavy, and the clean parts are extremely clean.

Also, I've spent the last two-and-a-half years learning all I could about gear, technique, and recording. I'm trying to put that knowledge to good use on this album, so what I hear in my head is fully realized on tape.

*What are some of the main tools you're using?*

The amps we keep coming back to include my '69 Marshall Super Lead 100—that's on almost every song—a Diezel VH4, and a Matchless Clubman. A lot of the clean sounds are being tracked with a '64 Fender Deluxe Reverb and a grey-panel Vox AC30. The two of those amps together have a beautiful sympathy—the weaknesses in one are covered by the strengths of the other.

For guitars, I'm relying on my black Tyler Studio Elite—it's a Strat-style with John Suhr single-coils and a Duncan Antiquity humbucker. I'm also using my PRS Singlecut and a Hamer Standard. I'll usually track the Tyler through the Super Lead 100 to get a really nice midrange, and then complement that sound by playing the PRS through the Diezel, which produces more top and bottom.



**Head stacks**—(counterclockwise from top left) Matchless Clubman 50, '69 Fender Deluxe Reverb, 1970 Hiwatt Custom 50, Diezel VH4, Marshall JCM 2000 DBL 50, '69 Marshall Super Lead 100, '67 Marshall Plexi "small box," and Cage S.O.P.



**Scannell's rainbow**—tons of pedals = tons of tones.

*How are you visualizing the guitars at mixdown?*

One guitar should be dominant at any given time. The Marshall tracks will probably be dominant in the verses, because the complex mids speak at a lower volume, and they don't get in the way of the vocal. I might bring the Diezel tracks up in the choruses to produce a cool dynamic shift.

*Are you feeling the pressure to deliver another hit record?*

*other hit record?*

When you've sold a couple of million records, people are definitely waiting to see what you'll do for an encore, and it can be dangerous to get caught up in the public's expectations. From a performance standpoint, you can get timid, and you'll second-guess yourself. That can ruin things. I did my best to discard those feelings, go for it, and have some fun.

—MATT BLACKETT

## FRETWIRE

members of **Teenage Fanclub**, **Vaselines**, **Eve**, and **Idlewild** were added to the mix. What could inspire such a bear of a project? "I was very, very drunk," says Lightbody. "I suppose it was *naïveté* rather than bravado." In the some-guys-get-all-the-luck category comes **Rubyhorse**. While trying to finish their latest album, *Rise* [Island], they realized the track "Punchdrunk" needed a little more punch. Through a mutual friend, they managed to get the song to the ears of the late **George Harrison**. Harrison loved the track, and agreed to add a slide part. "It was the biggest honor we've ever received and probably will ever receive," said Rubyhorse guitarist Joe Philpott. Uh, yeah! You don't get a much better endorsement than that. Now does this trend of musicians appearing on each other's tracks reflect a meeting of creative minds, or is it a calculated effort on the part of the industry to sell more albums? Of course, it's incredibly helpful to be able to plug an album that boasts artists such as Beck or Lou Reed as participants. But it also belittles those talents to assume they would take part in a project they didn't believe in, no matter how much pressure their label and/or management applied. And I think it's pretty safe to assume that George Harrison wasn't in need of the publicity that appearing on Rubyhorse's new album would generate. While it can be difficult to assess the true motivation behind collaborative endeavors, hopefully the result is some damn fine music. And that's for you to decide.

—EMILY FASTEN

## MY FAVORITE GUITAR PLAYER

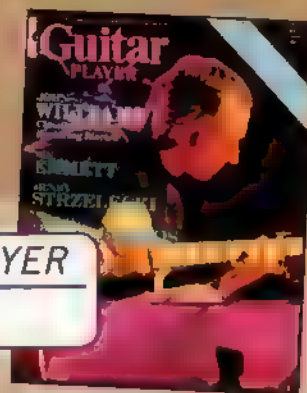
Liona Boyd



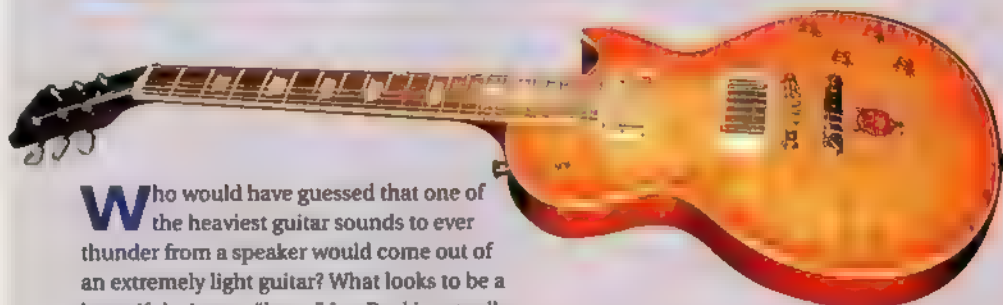
"The November 1980 issue was one of my favorite and most inspiring GPs of all time. It contained a great story on fellow Canadian Rik Emmett, and a useful lesson on arranging bossa nova rhythms. But, most importantly, it had a fascinating story on John Williams' *Sky* project. Back then, it was pretty radical for a classical guitarist to play electric and tour with a band. I thought it was a very courageous thing to do, and he opened my eyes to the fact that classical

musicians didn't have to stay within the strict confines of classical parameters. My own career as a classical guitarist was just getting started then, and although I was already breaking convention a bit by opening for Gordon Lightfoot, John showed me how far you *could* stretch. In a way, he pointed me towards projects such as *Persona*—the new age/pop album I did in 1999 with Michael Kamen, Eric Clapton, and David Gilmour—and my recent *Nuevo Latino*."

—LIONA BOYD, JUNE 2002



## SETUPS OF THE STARS Billy Gibbons



Who would have guessed that one of the heaviest guitar sounds to ever thunder from a speaker would come out of an extremely light guitar? What looks to be a beautiful, vintage "burst" Les Paul is actually a newer Gibson reissue. But that's just the start. Before ZZ Top maestro Billy Gibbons riffs away, the guitar is handed over to luthier and longtime friend John Bolin. Bolin removes the top and the fingerboard, and then scoops out as much wood as possible from the body and neck before putting the Paul back together and flawlessly touching it up. The result is a guitar so unexpectedly light and resonant that notes seem to jump right out of it. It's even more startling that Gibbons insists few adjustments to his amp rig are necessary when he changes to the hollowed-out Pauls from Pearly Gates—his faithful Les Paul that sets the standard by which he judges all others.

Other surprises include the very small .081 x .037 frets and the extra light .008-.038 gauge strings. The neck is very straight, and the low action measures just under  $\frac{4}{64}$ " at the 12th

fret. A bone nut was added, and the strings are adjusted very low over the first fret. There's a standard Gibson ABR-1 bridge and stop tailpiece—although the strings are fed through the tailpiece in the reverse direction, and then wrapped back over the top towards the bridge. This allows the tailpiece to be screwed down to the body while simultaneously easing the angle at which the strings pass over the bridge. Gibbons experimented with this setup, and he found a noticeable difference in the bass response and a better feel.

Finally, a pair of (you guessed it) Seymour Duncan Pearly Gates pickups run through the stock Gibson electronics. The height of the bridge pickup is kept a low  $\frac{5}{32}$ " from the strings on the bass side (to clean up the low-end response) and  $\frac{3}{32}$ " on the treble side. The neck pickup is positioned an even  $\frac{1}{8}$ " from the strings.

—GARY BRAWER, [brawer.com](http://brawer.com)



## PERFORMANCE NOTES

### Howie Day

"Touring is a more organic and credible way to build a fan base," says Day, "because people feel that they've discovered something, rather than having it shoved down their throats by MTV and the media."

While following a solitary career path, 21-year-old singer/songwriter Howie Day has taken the D.I.Y. route right off the map—and into a field of dreams. First he financed his album gig by gig. It took a year to complete the project, and Day took to the road again to promote sales. He ended up moving 30,000 copies all by himself. Then he got signed to Epic Records, who released his indie album, *Australia*, as is.

But success hasn't seduced Day into abandoning his D.I.Y. approach. He takes the stage as a very solo solo artist with just a Takamine acoustic, two pedalboards, and a lot of looping.

\*\*\*\*\*

*What inspired you to loop chord progressions and riffs, vocals, and the percussive slaps on your guitar to expand the one-man band concept?*

Well, there's only so much you can do standing up and strumming an acoustic guitar as a solo performer, so I was searching for *something*. Then I saw Joseph Arthur at a small coffee house in Philadelphia. He looked cool, so I stayed to watch his show, and I was floored by how he used loops to construct a wall of sound. A few months later, I was in a music store and saw the Line 6 DL4 Delay Modeler, so I thought I'd take a shot in the dark and mess around with it.

*How did you develop your approach to looping parts?*

I played 300 shows a year, and I'd just spontaneously do something different each time. I'd buy a new pedal, bring it right to the show, and see how I could use it.

*No rehearsal?*

Nope. I'd simply step on something and

see how it worked with the song, or if it inspired me to take the song to a different place. I'd blow it occasionally. There were times when I had to stop the song mid performance and start over.

*As you were doing all this experimentation during a performance, how did you remember what worked and what didn't?*

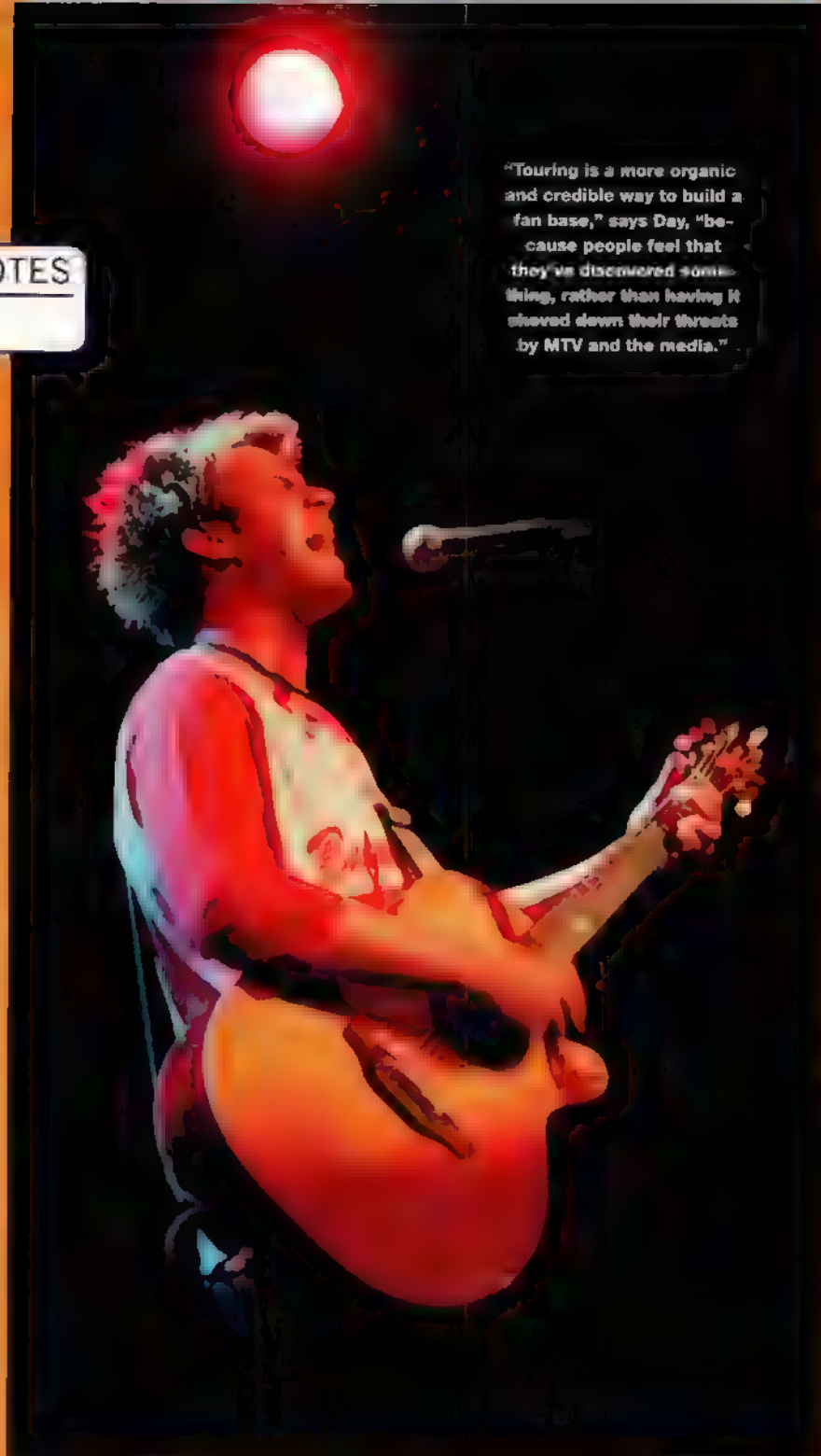
My fan base is really into taping shows, and they'd give me CDs of their recordings. I'd listen to them and make a note of the

things that were cool.

*What was your biggest challenge in pulling all this off?*

For the first year, my setup was completely different every night because I was always trying something new. There was no consistent group of effects—I'd bring a whole suitcase full of pedals and plug everything in. Eventually, I found the tools I liked, and I settled on two pedalboards.

MICHAEL MOLENDRA



# Sneak peek



## HOLY GRAIL

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## THE WORM

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## SMALL STONE

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## HOT TUBES

### All Tube Distortion

Unique paracyclic filters render warm, vacuum-tube overdrive, Big Muff style sustain, or the heaviest metal tube-driven screams. Nothing creamier!

# New Gear

By Emily Fasten



## KINGSLEY

The Kingsley Deluxe 1 (1x12 combo in blue vinyl, \$1,200; pictured 1x12 combo made from Honduras mahogany with dovetail joints and natural finish, \$1,500; head in blue vinyl, \$1,075) is a single channel, all tube, 1-3 watt, handwired amp that uses two 12AX7 preamp tubes, and a choice of a single 6V6 or an EL84 output tube. It comes standard with a 12" Celestion, and controls include gain, volume, treble, middle, bass, tone, and thickness, as well as a triode/pentode switch on the back panel. **Kingsley Amplifiers**, 21222 Dewdney Trunk Rd., Maple Ridge, BC V2X 3E9, Canada; (604) 463-5201; kingsleyamplifiers.com.

## 1. SEYMOUR DUNCAN

The SH-14 Custom 5 (\$94) pickup was developed using feedback from Seymour Duncan's online User Group Forum. The company realized that a common user mod involved replacing the ceramic or alnico 2 magnet in either an SH-5 or SH-11 Custom humbucker with an alnico 5 magnet—thus the SH-14 Custom 5. Users have described it as a higher output SH-1 '59 with a deeper bottom end and more output. Recommended for the bridge position, it comes in black, white, or zebra, includes a four-conductor cable, and is available in traditional or Trembucker spacing. **Seymour Duncan**, 5427 Hollister Ave., Santa Barbara, CA 93111; (805) 964-9610;

seymourduncan.com.

## 2. WASHBURN

The NX6 electric (\$1,799; \$1,399 with alder body) has an African padauk body and a 22-fret, maple neck with an ebony fretboard. It has two custom Seymour Duncan pickups with push-pull volume and tone pots (so that both humbuckers can be split) and a 3-way switch. The NX6 features Washburn's Stevens cut-away, the Buzz Feiten Tuning System, and black hardware. It's available standard with a hardtail bridge and flush trem or with an optional Floyd Rose. **Washburn**, 444 E. Courtland

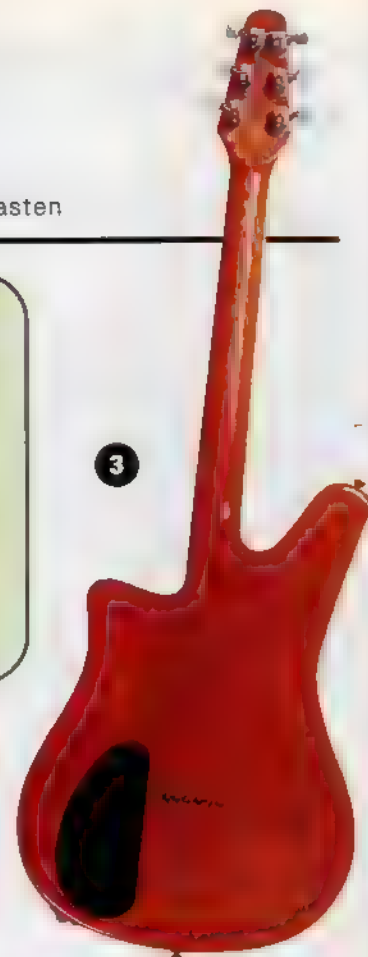
St., Mundelein, IL 60060; (847) 949-0444; washburn.com

## 3. BLY

The Unity Series uses Bly's patented construction—which lacks a neck/body joint to create a continuity of vibrations throughout the guitar. Hand carved with mahogany construction, the Standard Model (\$3,000) features a rosewood fretboard, three single-coil pickups, and an optional 5A maple top (\$500). A hardshell case is included. **Bly Instruments**, Box 8024, Ann Arbor, MI 48107; (734) 576-1641, blyinstruments.com.

## GRAPH TECH

Graph Tech's nut/saddle slabs, which are made of either their TUSQ synthetic ivory (\$9-\$10)



or self-lubricating TREM-NUT (\$10), are designed for guitars needing extra thickness, width, or height in the nut or saddle. **Graph Tech**, #5-7551 Vantage Way, Delta, BC V4G 1C9, Canada; (604) 940-5353; graph-tech.bc.ca.

## 4. MAXON

The Maxon Nine Series analog effects feature a die cast zinc chassis, AC/DC power operation (9-volt battery or AC adapter), LED power/battery life indicator, true bypass switching, and a three-year warranty. The OD-9 Overdrive (\$180) has a circuit featuring the JRC4558 IC, overdrive and output-level controls, and a Hi Boost/Hi Cut tone control to adjust brightness. The SD-9 Sonic Distortion (\$145) has characteristics of both tran-







sistor and op-amp circuits in one unit, with Low Boost/Hi Boost tone controls for additional low end response, distortion and output controls, and up to 55dB of gain boost. And, finally, the AF-9 Auto Filter (\$299) features opto-coupler circuitry with threshold and peak sliders to control the degree of effect, and range and drive switches to determine the range and direction of the filter sweep. It has three selectable filter types (low pass, band pass, and hi pass) and a frequency range of 100Hz-4kHz. **Maxon**, dist. by Godlyke, 328 Mason Ave., Haledon, NJ 07508; (973)835-2100, maxonfx.com.

## 5. MJ

The Mirage Standard (\$1,995) semi-hollowbody has a chambered poplar body, maple top and neck, and a rosewood fretboard. It features Seymour Duncan '59 and JB pickups, Gotoh tuners, two volume knobs and one tone control, and a pickup selector switch. **MJ Guitars**, 643 Martin Ave., #2, Rohnert Park, CA 94928, (707) 588-8075; mjguitar.com.

## 6. ABYSS

The Arch Top Hollowbody (\$4,000) comes standard with mahogany sides, back, and neck, a carved maple top, and an ebony fretboard. It has a chrome Schaller bridge with a stop tail piece, DiMarzio hum-

bucking pickups, volume and tone controls, and a 3-way switch. Options include all-koa construction (pictured), flamed top, back and sides, signature or custom inlays, gold hardware, and EMG pickups. **Abyss Guitar Company**, 535 N 13 St., Forest City, IA 50436; (641) 582-3718, abyss-guitars.com.

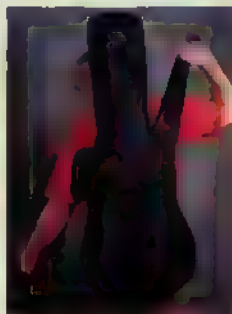
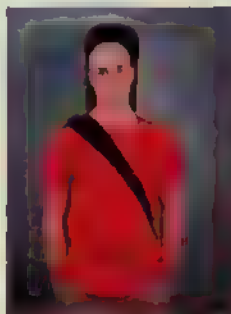
## 7. MESA/BOOGIE

The Dual Rectifier Road King (\$2,499 head; \$2,699 combo) has four channels, each offering three preamp modes for 12 different combinations. Each channel features gain, bass, mid, treble, presence, reverb, 5-position progressive linkage power tube select, rectifier select, speaker output select, effects loop select, and effects loop 2 select. Other details include an output level control, a solo level control, an effects loop bypass, a slave out with level control, Celestion Custom 90 speakers, an eight button footswitch, and a slip cover. **Mesa/Boogie**, 1317 Ross St., Petaluma, CA 94954; (707) 778-6565; mesaboogie.com.

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## LEVY'S

The Quiver electric guitar gig bag (\$55) has a padded shoulder strap with an adjustable bayonet-lock buckle. The bag is made of 600 denier polyester and 3/4" foam, and it comes with an accessory pocket. **Levy's Leathers Ltd.**, 190 Disraeli Freeway, Winnipeg, MB, Canada R3B 2Z4; (204) 957-5139; levysleathers.com.





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# Mike Miller

Elements of Style

"Playing Zappa's music is so challenging that I come away from it with the confidence I can pull off anything thrown at me," says Miller. "It's calming to think, 'If I can play this, nothing can hurt me.'"

By Darrin Fox

**T**here are great guitarists who do one thing really well, and I appreciate that," says Mike Miller. "But I've always had an interest in exploring the sheer *range* of music out there."

One look at Miller's resume—which includes stints with Chick Corea, Bette Midler, Gino Vanelli, and Banned From Utopia (a group of ex-Frank Zappa band members paying tribute to their former boss)—and it's clear that he has indulged his muse. Miller's first solo record, the all-instrumental

## Mike Miller

*Save the Moon* [Marsis Jazz], is a culmination of the guitarist's varied musical life.

Although his playing falls squarely in the jazz/fusion camp, Miller's style isn't easily summed up with that tag. And, thanks to the experience he has gleaned from his diverse gigs over the years, *Save the Moon* wanders freely between Jim Hall-inspired harmonic impressionism and Holdsworth-ian lyricism with several stops in between.

"I try to keep the same musical sensitivity whether I'm playing with a pop vocalist or a fusion band," says the 49-year-old Miller. "When

the Bette Midler gig came up, I had been playing squirrely jazz stuff for so long that I forgot how much I enjoyed working with a vocalist. I love the challenge of having to enhance the tune, but not get in the way of the vocal and lyrics. Jazz-oriented stuff is more about the *science* of music—juggling times and tonalities."

*Save the Moon* contains two stellar examples of Miller's melodic empathy. His versions of two Beatles classics—"I Am the Walrus" and "Julia"—find him freely interpreting the melodies while never losing sight of the basic song.

"It wasn't just my approach to the arrangements that made those songs work so well," he says. "I also needed players who were plugged into the original versions. When I would play

with guys who weren't Beatles fans, for example, those songs would always fall flat on their faces. It was critical to find musicians who were intimately familiar with the tunes. That way, even when we took it *way* out, you could always hear the original in there."

To track *Save the Moon*, Miller used his workhorse Mesa/Boogie rig that consists of two 2x12 Boogie cabs, a Quad Preamp, and a Mesa/Boogie power amp. Miller's effects include a dbx compressor, a Korg DMV 2700 delay/reverb, and

**"You have to be careful when mixing genres," says Miller.**

**"If you throw too many together, they can quickly lose what made them appealing in the first place."**

a T.C. Electronics 2290 delay. His main guitars are a Jim Tyler solidbody (loaded with a Seymour Duncan Hot Rails in the bridge and two Classic Stacks in the neck and middle positions), a Strat-style Buscarino, and a '62 Fender Strat.

Miller's sensitivity also extends to the audience—which is why his playing often oozes a Zen-like patience. "It's crazy to get onstage and play all of your stuff in the first ten minutes," he says. "That's like a comedian who starts off with his punch lines, then suddenly realizes he still has 40 minutes to kill. You need to take the audience along with you. If you move too fast through the music, you may end up leaving people behind who could actually understand what you're doing—if they had the time to react."

"Take some of Keith Jarrett's trio recordings—that stuff is deep, but, once in a while, these one- and two-chord vamps go on forever. I'd start to get antsy, and think, 'Man, I wish they'd move on!' But they'd just let the tension build until, finally, the change became a big moment. That really made me appreciate the tension-and-release aspect of music. You should let things sit for awhile, and then, when it's time, make an *event* out of the climax."





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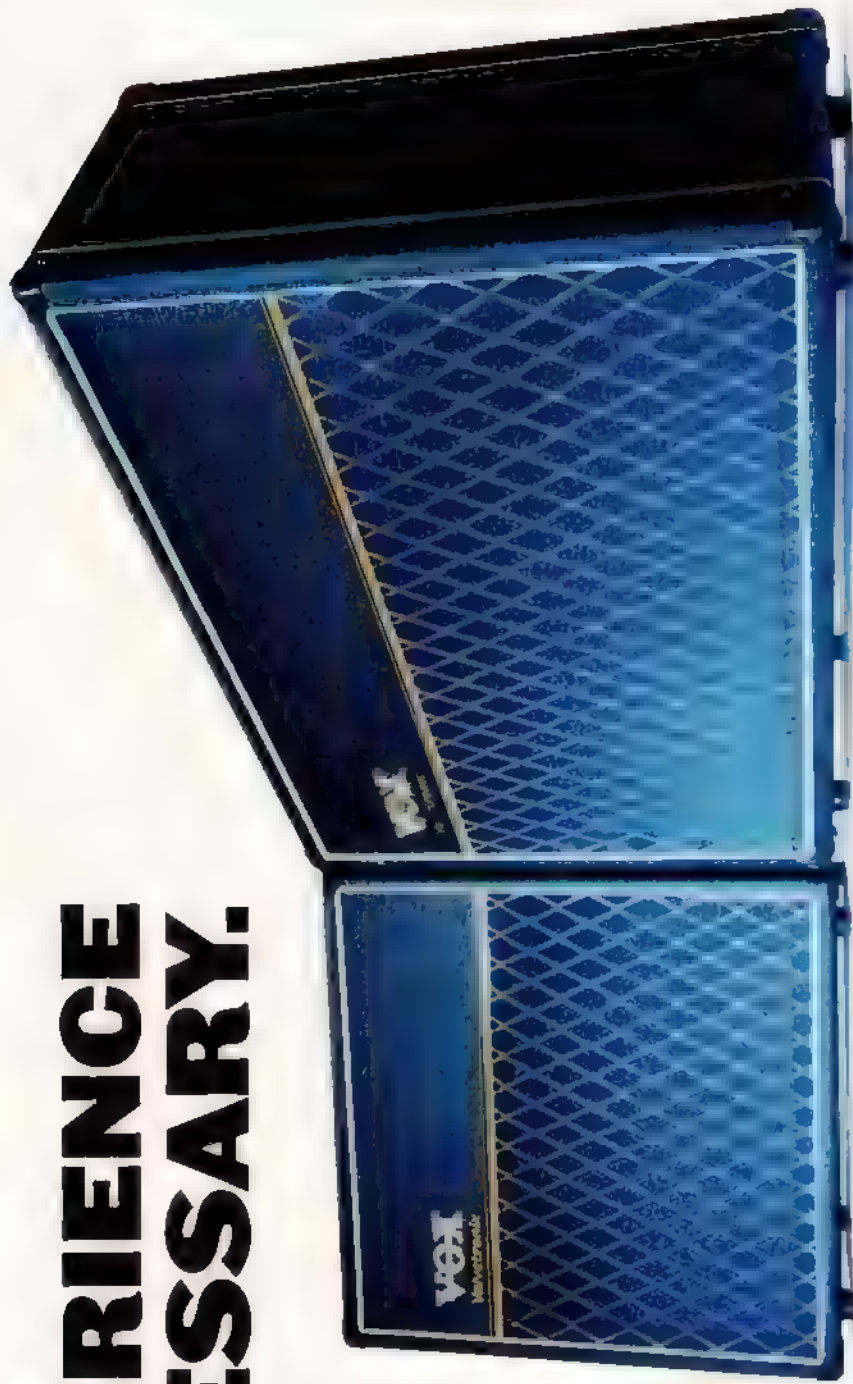
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# Jason Loewenstein

Homecooked



"I strived to make the guitar tones on *At Sixes and Sevens* sound like your stereo speakers are my amplifier," says Loewenstein.

By Darrin Fox

**I**n Sebadoh, I show the guys my tunes by recording all the parts on a 4-track," says Jason Loewenstein, who has been a member of the indie band since 1989. "I figured since recording everything myself was a skill I was getting good at, I might as well make an album that way."

Recorded completely at home on a Tascam TSR-8 analog 8-track deck, *At Sixes and Sevens* [Sub Pop] is Loewenstein's maiden voyage as a solo artist. And far

## Jason Loewenstein

from being a self-indulgent example of total control, the album is a showcase of the multi-instrumentalist's knack for framing his quirky songs with sick tones and weighty guitar parts.

"This was *not* an exercise in egomania," says Loewenstein. "I simply wanted to learn more about the recording process. On the last few Sebadoh records, we had engineers working with us, and it was intimidating when the engineer would talk to his assistant and say, 'I want to insert this effect pre-EQ blah, blah, blah.' I would be thinking, 'What the hell are they talking about?' Meanwhile, they were having a *huge* effect on the music. That was insanely frustrating

for me. So I bought the TSR-8, some mics, and a Mackie mixer to force myself to learn how everything plugs in and works together."

Despite Loewenstein's learning curve, *At Sixes and Sevens* sounds impressive. At its core is an extremely crude guitar-centricity that seems to be produced from a bevy of dusty stompboxes and stinky, pawnshop-approved amplifiers. In fact, nothing could be farther from the truth.

"Because I tracked most of the guitar parts at home while my wife was sleeping, I plugged my Gibson Explorer into a Line 6 Pod and recorded the whole album direct," he explains. "I didn't worry about the tones ever exhibiting that weird Pod harshness because I was recording to analog tape. I rounded out all the sounds by slamming

every track's levels well into the red, which added some nice tape compression. I mostly used the Pod's Tweed and Bassman settings, and experimented with the different cabinet simulations. The only other thing I ran the guitar through was a Joe Meek VC3 mic preamp."

Although he's happy with the sound of his album, Loewenstein did learn one audio-production lesson the hard way. "I like records where everything is in your face without a lot of ambience, so I recorded the parts real dry," he says. "But on playback, everything sounded *too* dry. I foolishly assumed I could throw some reverb on later, but the digital reverb added a sheen to everything, and it changed the sound of the whole record. Next time, I'll make sure to print enough ambience *during* the tracking process."

Although Loewenstein's crash course in recording yielded killer results, he's not about to take the next step into the world of digital workstations. "I love the ease-of-use you get with a hard-disk system like Pro Tools—especially when you're working by yourself," he says. "But I'm not really into cutting and pasting parts, so I wouldn't get much benefit from a setup like that. To my ears, the parts that are moved around and chopped-up often stick out like a sore thumb. I think it's easier—and it usually *sounds* better—to figure out the performance beforehand and just record it right to tape." ■

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# The Hives

## Garage Rock Dressed to Kill

By Jude Goid

**T**heir clothes are mod, their riffs are rocker, and their two-minute punk ditties have spread like a rash across European radio. They're the Hives, Sweden's most contagious rock and roll export.

"Our mission is simple," says Vigilante Carlstroem, who shares guitar duties with Nicholas Arson. "We want *our* record to be the best one in our collection."

The album that's propelling the Hives onto American playlists is *Veni Vidi Vicious* (Sire). It displays the Scandinavian band's roots proudly, evoking '50s rockabilly, '60s psychedelia, Swedish punk acts, and seminal '70s posers such as the Dead Kennedys, the Ramones, and the Sex Pistols.

"Rock music is supposed to have some kind of edge," says Arson, "but a lot of bands on the radio nowadays are crap. They have distorted guitars, but they don't have any real feeling. We're making those bands scoot over a bit."

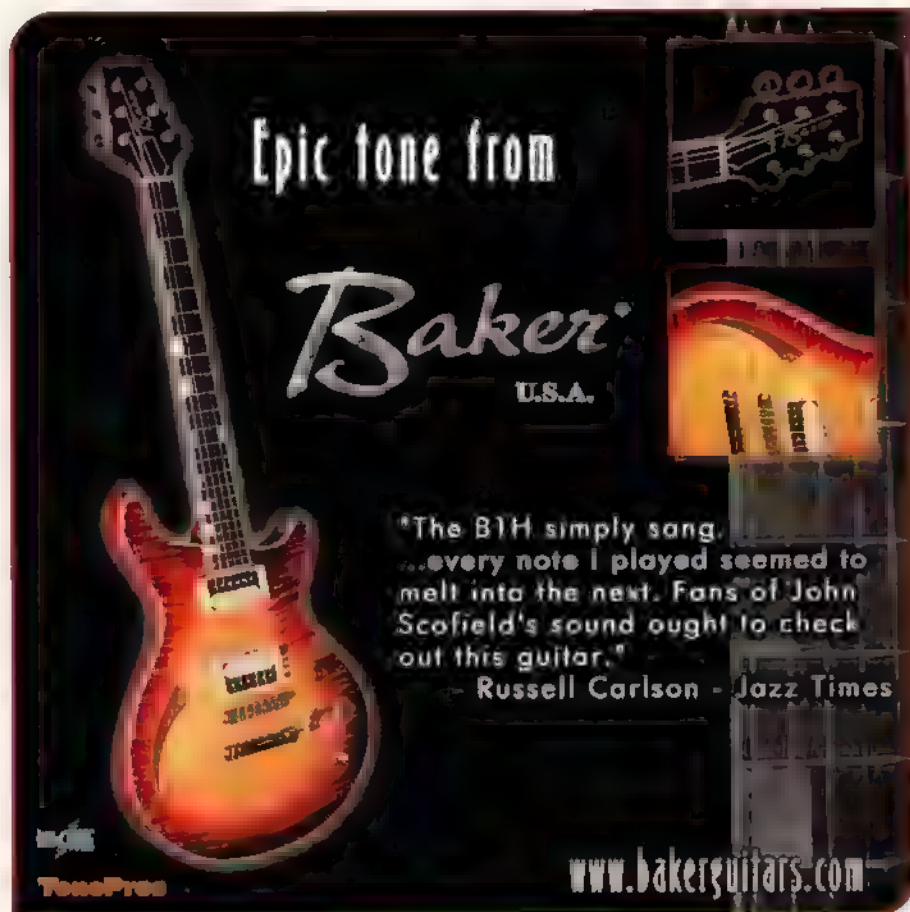
When it comes to specific guitar influences, however, Arson and Carlstroem take inspiration from less obvious sources. For Arson, the ultimate example of edgy guitar work is rockin' Memphis grandma Cordell Jackson. "I saw her on TV, and I thought she was the coolest," says Arson. "She looks fragile, but she strums an old Hagstrom quite hard, and she plays rock and roll stuff that just sounds savage. *That's* the feeling I wish I got from today's music."

Carlstroem favors pickers that can get through an entire song playing just two notes. "Or maybe three," he jokes. "My favorite is Muddy Waters. He played more than three notes, but you get the point—I'd rather hear one note played really well than ten notes that aren't."

The other person who has helped shape the Hives' guitar sound is the quintet's enigmatic, all-but-invisible bandleader, Randy Fitzsimmons. As legend has it, Fitzsimmons formed the Hives nearly a decade ago by sending each member—most of whom were 14 at the time and had never met each other—a mysterious letter telling them when and where to meet for their first rehearsal.

"He writes all of our songs, and he shows

"Our songs aren't too short," says Arson (left, Carlstroem, far right). "Everyone else's songs are too long."



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us most of the riffs," says Arson, who uses the legal pseudonym Randy Fitzsimmons to collect the band's royalties. "We split everything six ways, and I usually pay Fitzsimmons in cash so he can't be traced. He doesn't want to be famous."

Arson and Carlstroem, on the other hand, have no problem strapping on their favorite 6-strings and playing in front of sweaty, sold-out crowds. "Neither one of us plays rhythm or lead," says Arson. "It's more like I'm treble and Vigilante is middle. I have the single-coil sound, while he uses humbuckers."

Arson favors the twangiest of all solidbodies—the Telecaster—and Carlstroem prefers the

**"It's hard to find good live bands that have bad songs," says Carlstroem.**

fat tones provided by a '64 Gibson SG, a Gretsch Duo Jet, and an Epiphone Crestwood. For amps, Carlstroem plugs into a '61 Silvertone combo, and Arson uses a Fender Vibrolux on tour, and



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"We've always been into smaller combos," says Arson. "When they're overdriven, they sound better than half-stacks, and they give us more *separate* sounds. When the tones come together, we get this big, nasty sound."

Both guitarists use effects sparingly—Arson sticks to a Boss DD5 Digital Delay and a DOD Envelope Filter, and Carlstroem owns an MXR Distortion+ and a handmade tremolo pedal—but that doesn't mean they aren't adventurous. On "Hate to Say I Told You So," for example, Carlstroem plugged his guitar into a vintage '70s Moog synthesizer, and output the signal through a Fender Twin and a Hagstrom combo. "It's a wild overdub," he says. "Nicholaus tweaked the knobs on the Moog *while* I was playing."

For the most part, *Veni Vidi Vicious* was recorded live to analog tape without using a click track. "You get a better feel when the music is not as tight as it could be," says Arson. "We like there to be some tempo fluctuation, because, within our songs, some parts need to be played slightly faster than others. In fact, once we learned the songs, we weren't allowed to play them more than ten times before we recorded them. That's how we kept everything loose and exciting." ■

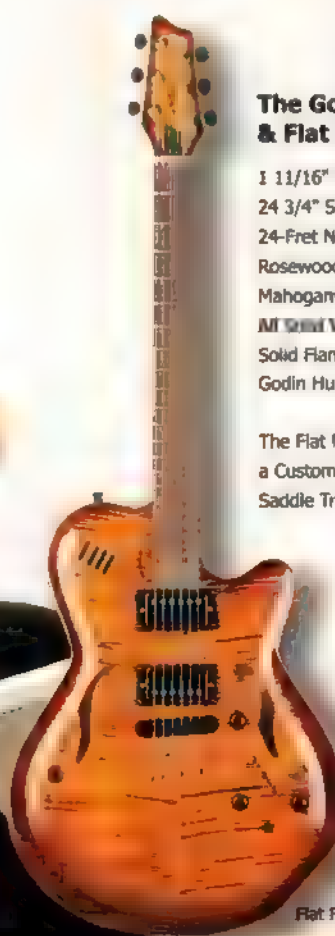
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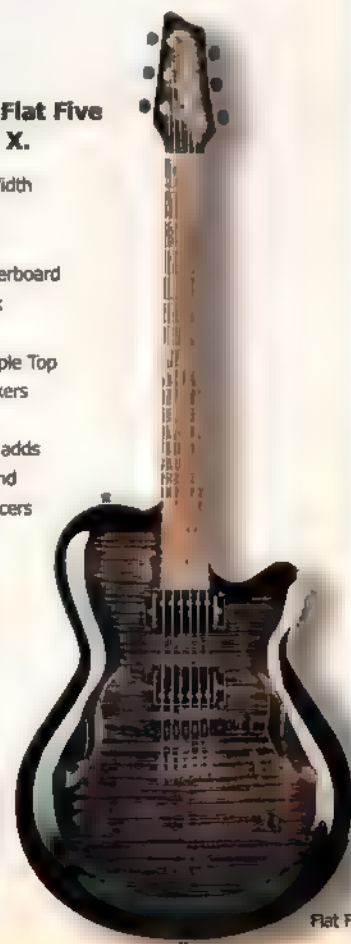
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## *Filter Guitarist Geno Lenardo's Distorted View*

"I was living in Chicago and I heard a demo from this guy in Cleveland," recalls Geno Lenardo, the guitar force of industrial metalists Filter. "It was heavy but melodic. I love the juxtaposition of those worlds, and I knew I wanted to be a part of this guy's music." • The demos Lenardo heard were the brainchild of singer/guitarist/producer Richard Patrick, and the tracks would become *Short Bus*, Filter's 1995 debut. > > >

**BY MATT BLACKETT**

# Saturation Point

In 1999, Lenardo and Patrick released *Title of Record*, a hugely successful album that expanded the band's melodic sensibilities and showcased Lenardo's searing, wall-of-sound approach to guitar tracking. On song after song, he layered thick power chords and edgy single-note lines that often seemed on the verge of chaos, yet somehow maintained coherency.

Filter's recent *Amalgamut* [Reprise] finds Lenardo contributing even more to the band's sound and the songwriting. "Short Bus was Rich and a drum machine," he explains. "And *Title* was still mostly Rich's thing. Now we're all doing a lot more, and Filter has become a sum that is greater than its parts."

.....

*Your role in Filter has evolved quite a bit over the course of three albums.*

I'm still growing in the same direction we started on *Title*. That was the first album that Richie and I really collaborated on. I wrote some of the tunes, fleshed out some of his ideas, and contributed to the production. On *Amalgamut*, I did all that and more.

*What were things like when you first joined the band?*

Totally different. Brian [Liesegang, original Filter guitarist] was still involved. He and I left after the first tour. I didn't want to be a sideman. I was writing, and that's what I wanted to do. But Richie and I had a great conversation when he was starting to write for *Title*, and we figured out that our common ground was the song.

*How did you approach the wall of guitars in "You Walk Away."*

The intro is a Hughes & Kettner Tubeman Plus, which has a really gritty, acerbic tone. I wanted a real aggressive sound to fit in with the drum and bass loop. I double tracked the part with my Fender Strat in what I call our C tuning. It's C, G, C, F, A, D [low to high]—which is dropped-D down a whole-step. Then we panned the two tracks hard left and right. After the intro, I added parts using a Marshall JCM 2000 TSL and a JMP-1 preamp feeding a Marshall 9200 power amp.

*What did you use for cabinets?*

I actually did a lot of direct recording. The Tubeman has a Red Box direct output. I ran the JCM 2000 into a Groove Tubes Speaker Emulator 2, and the JMP-1 either went into the 9200 and then the Groove Tubes, or I would just use the recording outs of the JMP-1. I sent all the signals to a Focusrite Producer's Pack, which is a mic



preamp with compression and EQ. From there, we went straight into Pro Tools.

*How would you characterize the difference in sound between those various direct-recording devices?*

They do different things well. The Tubeman is very direct, and I'll use that for tones I want in the foreground. The Groove Tubes unit has really powerful EQ, so it's very flexible. With the JMP, I usually like running it through a power amp—that beefs up the tone even if I'm tracking it direct.

*Does it ever get confusing having so many options?*

Not really. I'll lay down a bunch of tracks and then bring in certain ones for a given part. For example, we use a lot of sus2 chords, which sound great through the Marshalls—very warm and full. The Tubeman doesn't handle the overtones of those chords quite as well, but it's really good at single-note lines and power chords. So, in the verse of "You Walk Away," you're just hearing the Tubeman on one string. Then, in the pre-chorus, I build up the voicings and the tones

with the Marshalls.

*A lot of producers feel that to get heavy tones down on tape, you have to record them cleaner.*

Not me, man—I saturate the hell out of them! I have a very simple test for Filter guitar tones. I hit a harmonic at the third fret. If the gain is too low, it'll just go plink, but if the gain is right, it'll sing.

*Are there any drawbacks to running with such a dirty tone?*

It makes for a noisier rig, that's for sure. I also go through tubes faster, but it's worth it. Also, when we play on small stages and I have to stand closer to my amps, I get a lot of squealing. Here's a cool trick, though: If you take a little screwdriver and lower your pickups, all the squealing feedback will go away and you can keep your gain the same.

*So, are you playing all the guitars on "You Walk Away"?*

Yeah. I also played all the guitars on "My Long Walk to Jail," "So I Quit," and "American Cliché." A great example of Richie's playing is on "The Missing." He did all the parts, and then



he wanted me to replace them, but I didn't want to. I thought everything sounded great the way he did it. He also played the main acoustic parts in "The Only Way Is the Wrong Way"—which I doubled.

*Speaking of acoustics, how did you record the parts in "Where Do We Go from Here"?*

That's all me. Richie gave me a really beautiful acoustic—a Gibson J-200—that is very warm and resonant. I recorded two tracks of the original voicings, and then I did two doubles with different inversions that added more movement on top. We miked the J-200 with a Sound Deluxe U95 mic through the Producer's Pack. The U95 is a really nice sounding mic—I use it for acoustics and Richie uses it for vocals. Although I usually use Tortex picks for electric stuff, I tried a Dunlop nylon pick for the acoustic tracks, and I really liked what it did to the sound—it made it a little crisper and brighter.

*Will you play the J-200 in concert?*

No, I'm going to play clean-toned electric, and I've got the coolest setup for it. I got these tube preamp modules from Bruce Egnater, who makes the M4 Modular Tube Preamp. I have Twin/Vox and Twin modules, and they both sound so great that I wanted to combine them onstage like I would in the studio. Bruce hadn't really planned on using them that way, but he talked to Josh Fiden at Digital Music Corp., and Josh came up with a switching system that uses MIDI to switch any of the modules on at the same time.

*Do you run the preamp modules into separate power amps?*

No—they're all phase coherent so you can run them into the same power amp. I tried a system like this before, but I needed three different power amps. This is a lot more compact.

*Are you using the Egnater system for dirty tones, too?*

Yeah—I've got Dual Rectifier and Vox Plus Plus modules that produce great distortion tones. Of course, the Egnater is only half my rig. I'm also using the JMP-1 into the 9200, so there's a lot of tonal options.

*Will this setup make it easier to duplicate the layering on the album?*

Definitely. But we're not stopping there—we're also bringing another guitarist on the road. It always bummed me out that the riff would drop out when I took a solo because Richie wasn't playing. We really wanted to keep the girth and the heaviness when we played live. So, we put the word out, and someone got in touch with my old roommate from Berklee, Alan Bailey. He's a monster player, and he gets a great tone with a Hughes & Kettner TriAmp that matches up well with my sound.

*Let's talk about some of the other tones on Amalgamut. What's going on in "My Long Walk to Jail"?*

The first sound is the JCM 2000, and when

## RICHARD PATRICK'S FILTRATION SYSTEM

Filter mastermind Richard Patrick first showed up on the musical radar as a touring guitarist for Nine Inch Nails. After leaving NIN, he formed Filter and scored with his own brand of industrial rock, making a splash as a singer, songwriter, and multi-instrumentalist.

*There wasn't much down time for you guys after Filter's last tour.*

There wasn't any. I literally walked right off the tour bus and into the studio. I didn't want to do the typical "Let's chill for a few weeks in the Bahamas" thing. I would have spent all my time just thinking about the next record, anyway, so I figured we might as well get to it.

*Did you do anything different from a gear standpoint to record Amalgamut?*

I've had the same Marshall amp for five years and one effects unit—an Eventide. Geno keeps adding on and adding on, but my guitar tone is by far the best one onstage. My basic philosophy is to turn the knobs to the right until it sounds good. I'm not a real big tech guy.

*How did you get the clean tones on "The Missing"?*

That was a Fender Sub-Sonic in dropped-A tuning into a Marshall JMP-1. I found a couple of chords that I liked, and I used a delay to acknowledge my Edge influences.

*Was your backwards part in "The Only Way Is the Wrong Way" planned out in advance?*

We kind of cheated on that. I stood in front of my amp—without even hearing the song—and played 20 or 30 minutes of feedback. I just jammed out while thinking about the song in my head. Then our engineer, Rae DiLeo, listened to it and found the parts that were interesting. He assembled those parts, flipped them backwards in Pro Tools, and invented the melody. Rae has a very creative role in our music.

*You were once quoted in this magazine as saying that practicing was "retarded." Do you still feel that way?*

I do. All I've ever done with the guitar is create. When I pick it up, I write. There's no point in sitting down and practicing. For example, we have a new guitar player, Alan Bailey, and he's one of the most technically gifted guitarists I've ever been around. But at every rehearsal I make him and the rest of the band listen to me play a ten-minute feedback solo. I just look at him as if to say, "This is music. It's gorgeous and visceral and it's all in your heart. You don't get this by practicing. You don't get this at Berklee."

—MB

everything kicks in, I added the JMP-1 and a Diezel amp.

*What about the tiny little guitar tone?*

For that sound, we stuck a little mini Marshall in the studio's oven and miked it with an SM57. The setup created this crappy little tone that sounds like an AM radio. That tone is also in the bridge of "So I Quit." Live, I'll use an Ibanez Lo-Fi pedal to get that sound.

*Were there any other unusual recording*

*techniques?*

The guy next door to us redid his wiring or something, and it created this major problem with ground hum. We solved it by building this little room on wheels. It's like an isolation booth, but we wrapped it in copper fabric to shield it. We call it our Radio Frequency Interference Counter Measure, and it worked amazingly well. We put a camera in there and a talkback mic, and that's where I recorded my guitars.

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What tunings did you use on Amalgamut?  
"You Walk Away" and "My Long Walk to Jail"  
are in our C tuning. For "Columind" and "The  
Missing," we played Fender Sub-Sonics tuned  
A, E, A, D, F#, B [low to high]. Almost every other  
tune is in dropped-D.

What were some of your early guitar influ-  
ences?

When I first started playing, I liked the Cure,  
the Police, and U2. As a kid, I grew up listening  
to my brother and sister's records, which were  
a lot of Beatles and Stones. It wasn't until later  
that I got into Zeppelin and Hendrix. That's  
when I learned that tone can be as much of a  
compositional element as chords and melodies.

What are you listening to these days?

I definitely stay away from radio. We get  
played on the radio, so I can't complain too  
much, but I don't like a lot of what I hear. During  
the making of the record I was listening to Mog-  
wai—they do some really tripped-out guitar  
work. I like Björk's new album, the latest Tool,

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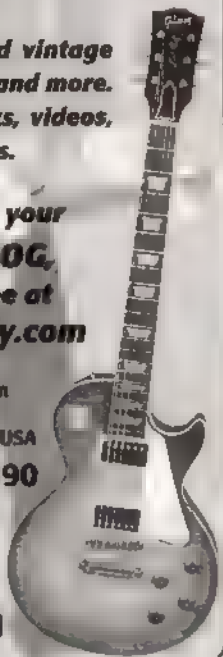
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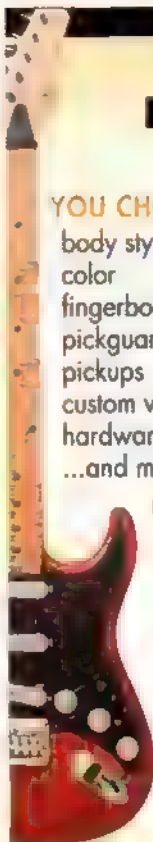
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and the Deftones *White Pony*. I also listen to a lot of drum 'n' bass. I like to listen to stuff that's a little outside of what we do so I can pull parts of it into our world. For instance, I wouldn't jam over a Led Zeppelin record, but I will play guitar over some trance or house music just to see where the beats lead me.

*What's the difference between a good gig and a great gig for Filter?*

There are a few components. You want the technical side of it to run smoothly—meaning a good monitor mix and so on. Hopefully, there aren't any weird distractions, like when we played in Miami and I had a Cuban radio station coming through my amps. The band members also need to communicate with each other—not just on-stage, but *before* the gig. So, we'll sit in the dressing room for about a half hour prior to showtime and see where everybody's head is at. Then there's the crowd. If we have a good crowd, the rest is easy. Once the audience gives us something back, the show is a piece of cake.

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**"YOU REALLY GOT ME,"**

**DAVE DAVIES'**

FERAL ROAR REMAINS UNTAMED

BY MICHAEL MOLEND

**D**ave Davies' raunchy chordal cacophony on the Kinks' "You Really Got Me" launched a bazillion garage bands, sowed the seeds of punk, and inspired every bad-boy genius who ever shredded speakers with the sheer force of pick against strings. But that's not the story today, kids. The surprising tale of the here and now is that Davies—at 55 years old—can smack up riffs with as much vicious intensity as his teenage self. > > >





"Music recorded in the studio should always have the energy of a live performance," says Davies.

# RAW POWER

On *Bug* (Koch), his first "official" solo release in almost 20 years (he has occasionally sold projects through his Web site, [davedavies.com](http://davedavies.com)), Davies roars, soars, and, every once in a while, gets mellow. The album's loud and rude songs are absolutely delightful, but Davies also dishes out '60s-style social commentary ("Whose Foolin' Who"), revisits the power ballad ("Rock You, Rock Me"), evokes the acoustic Kinks ("Fortis Green"), and goes clubbing ("Life After Life"). But whatever the thematic context, every song pulses with adrenalin and proves that a rock musician in mid life doesn't have to surrender to Muzak moments, "mature" works, or the regurgitation of past hits. Amen.

.....

*We have monthly listening parties at GP, and after spinning some CDs by indie acts, it was your album that exploded from the boom box with the most energy.*

That sounds good to me!

*But it's not like I'm talking to a 20 year old with something to prove. It amazes me you can still bash it out like a street punk. How do you transcend age and experience?*

It's just my personality, I guess—a bit of joy mixed with some paranoia and a dash of spontaneity. It's not like I've never grown up—I have—but I still believe there's something to prove. I'm always looking over my shoulder. I can't think of the right word to explain it, but it's also like I want to mess things up and destroy them. Maybe that's a bit of rage from being a teenager that I haven't lost. I think if a song sounds good and everybody is happy and comfortable, then there must be something wrong with it. There's nothing worse than complacency in music.

*How do you record such ferocious guitar sounds?*

It's the way I set my amp—the kind of pre-gain I use and so on. It's personal taste, really. It's easy to plug into something like Amp Farm and get 400 guitar tones that all sound pretty good, but I like the guitar to sound a bit cranky—like it's going down live and the tuning is a little off. I strive for imperfection. Sometimes I tune the bottom E-string a little flat so that when my energy is up and I'm pushing the strings real hard it'll sound close to being



**"I'm an extremely nervous performer," admits Davies.  
"I can't wait to get past the first ten minutes."**



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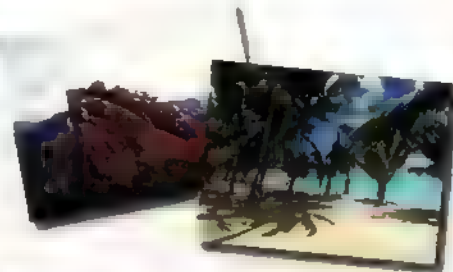


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in tune [laughs]. The bass still might be slightly sharp against the guitar, but, in the end, there's something great about things that aren't quite in tune—they clash a bit, but they work.

*Do you use any specific recording techniques to ensure that your guitar tones make it to tape as fierce as they sound in the room?*

I make it a point to record everything very basic using good tube microphones. The studio we used for *Bug* had a really nice, natural wood room. It was big, but not so big that there was too much ambience. My amps were kept in a little annex off the main recording room, and we positioned one close mic and one ambient mic—which was about six feet away from the cabinets—to capture the sound.

*What gear did you use for this project?*

I wanted to keep the album fairly rock and roll, so most of it was done with my usual stage setup. The main guitar was a Fender Telecaster

with Lace Sensor pickups, although I used a Les Paul for some of the heavier things, like "It Ain't Over 'Till It's Done." The amp rig was the same Mesa/Boogie Mark II head I've used since the '80s through two Marshall cabinets loaded with Celestions.

For double-tracked parts, I blended a mixture of my Mesa/Boogie and a Marshall head, and for "Whose Foolin' Who," I plugged my Tele into the Mesa/Boogie, but I switched my Marshall 4x12 to a very old Marshall cabinet with ratty speakers. Just before they die, speakers sound really cool. The acoustic tracks on "Fortis Green" are a Guild 6-string mixed with a Dobro.

*As you were obviously committed to capturing a stage vibe on Bug, I'm assuming you recorded the basic tracks live in the studio?*

Oh yeah. I can't track a song overdub by overdub. That was a horrible '80s thing. You'd record the drums bit by bit, then add the bass, and then pile on the guitars and vocals. What possessed us to do all that crap? The soul of the music suffers when you take that approach.

This is still a dilemma for rock musicians who use Pro Tools. There's an inclination to let a perfectly timed drum groove guide everything,

**"Anyone can play guitar, it's the character and energy you bring with it that's important."**

but if everything falls right on the button, the song can lose its feel. See, I quite like it if the drummer's time shifts a little and the keyboard or guitar pulls in a different direction.

For *Bug*, we recorded all the basic tracks in three or four days. I used all the original, first-take session guitars—with a couple of fixes here and there—and I even kept some of my live scratch vocals in a few of the final mixes. I wanted to keep as much of what we recorded live as possible. The basic tracks were recorded to analog tape, and we only used Pro Tools for vocals, overdubs, and mixing.

*So, no click tracks?*

Strangely enough, the only track we did with a click was "Fortis Green." We'd been doing it live quite a lot, and it was getting so fast that it lost its vibe and its connection to the lyrics. It's a story song—and everything else is secondary to the story—so we used the click to kick the thing off. I needed to keep the tempo

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under wraps so I could get all the words out properly. Then we took the click out after the first chorus, and let the song go where it wanted after that.

*How did you manage to record an album's worth of basic tracks in just four days?*

It's all about having good songs and a good feel. If you have those two things going, you've got a shot.

*The concept of feel is elusive—how do you know when a track “feels” right?*

Well, you have to know when you've got the take you want. And if you haven't got it within four takes, there's something wrong with the arrangement. For the *Bug* sessions, we'd do a couple of takes and then listen to see if we had a track. If not, we'd record over them. I didn't want to worry myself to death trying to pick the best track from 15 takes of the same song.

Most of my decisions were based on “Well,

**“There’s a lot  
of truth to the  
opinion that  
strobe tuners and  
click tracks killed  
rock and roll.”**

that worked, let's keep it” or “One of those has to be the one—let's move on to the next song.” Through experience, I know it's simply not worth the time and torment to work on a track where you have to pick the best bits from tons of versions and assemble a “final” take.

*Do you have to put yourself into a certain state to bring your “live performance” mind to the studio?*

I blank out a lot when I'm playing, and if I'm lucky, I experience those moments where it sounds like it's the first time I've done it—even though I know I've done it a million times before. I like the energy you feel when you think you've discovered something.

But the most important thing about bringing a live mind to the studio is to have the songs ready. That's what gives you the confidence to get in there and let some things happen unconsciously.

The second thing is to have a deadline. If you have to be finished with a project in four days, and you've walked out of the first session without recording a keeper track—well, *that'll* focus your nervous energy. Then, on the second day, you might cut five or six great tracks.

*Do you like to write on electric or acoustic?*

I tend to write on acoustic—that's where the birth pangs come from—but I always know by instinct where the song is going to go when I plug in and get the band together. At that point, the songs dictate what happens to them. I think that's where it all comes from—an idea, a line, a title. While I was working on *Bug*, I'd wake up at three in the morning and start writing lines down. The next day, I'd put the music to what I'd written. It was quite a natural process, really. That's another thing about having a deadline. Even your subconscious wakes you up and says, “C'mon, you should be writing!”

*Did you walk in the studio with a demo and tell each band member, “Here's your part”?*

No, no, no. We sketched out the basic songs



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# RAW POWER

during a couple of rehearsal days, and then we went in the studio and recorded them. I called out the arrangement through the scratch vocal mic while we were recording. If

I wanted to change something, I just called it on the spot. For example, I couldn't remember the ending we worked out for "Let Me Be" in rehearsal, so I just called out all these choruses for the end, and decided to worry about it later. Ultimately, I cut out a whole chunk of those choruses and kept the sloppy, banga thing we did when we thought the engineer had stopped recording.

*Because feel is so important to you, don't you risk tentative performances when the musicians have to concentrate on your arrangement cues as they're playing?*

No—when you play with guys you know, they should be aware of the character you're in and the attitude you're putting out. They

should get it just by the way I'm shouting down the microphone or singing a few lines of the song. And if they're good musicians, telepathy starts working.

*So you won't even show them lyrics or explain the song's concept?*

I think that's a mistake. I like the way a band plays when there's some mystery attached to the song, and the members have to go searching for the meaning. When someone knows a song in and out, they tend not to strive for discoveries—that's just human nature.

For example, I recorded the basics for "Why" in about an hour, and the band didn't know the song at all. The guys wanted to write down the arrangement, but I said, "Don't think about it, just do it. I'll call the shots through the microphone." They didn't really know the arrangement even *after* we'd finished recording. At playback they said, "Oh, that's the way it is!" Sometimes I prefer to work like that. You know what musicians are like. Even the most well-intended players want to get it right, but only according to how *they* want to get it right. They don't usually consider what's right for the song.

*And they don't dig making boo-boos under the gun, either—which is another reason musicians play it safe.*

Oh, I know—that's horrible. It's the worst thing in the world when a musician points out his mistakes during a playback. I'm sitting there hoping the song is going to work, and I don't give a damn what goes wrong. Fixing mistakes is the easiest thing in the world, so why worry about it? And what some musicians regard as mistakes aren't mistakes at all—they actually bring something interesting to the song. It's all in the mind, love. So often I say I'm going to fix something later, and then I don't bother. I grow to like it and, to me, it becomes an enhancement rather than a mistake.

*Once again, it's all down to how the song moves and how it feels, rather than if it's "right."*

Exactly. And that's why I've always liked the sounds of demos—sometimes even more than the "real" studio versions. It's hard to copy a feel, you see, and once you've gotten it right, you may not be able to recapture it. And yeah, that has been said many times, but many musicians *still* don't trust demos, and they kill themselves trying to rerecord a song the "right way."

When you first hear a song—and you know it works—the feeling is all in there. There's love and energy, and you're in that creative space where you're not sure about things. *That's* where a lot of the feel comes from. Now when that same song becomes second nature, the feel isn't always there. There's something really magical about moments when you know everybody is unsure, and you're kind of winging it yourself. I love desperation because it leads to spontaneous ideas. A song is much more special when it's not so well crafted. ■



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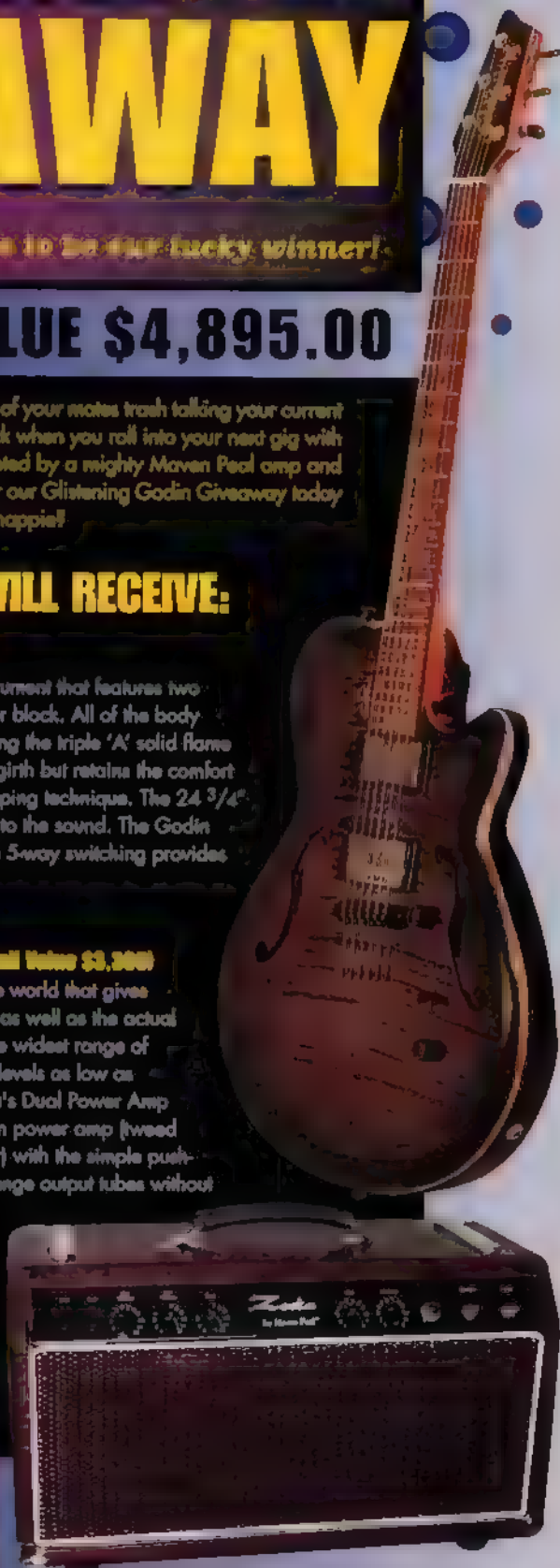
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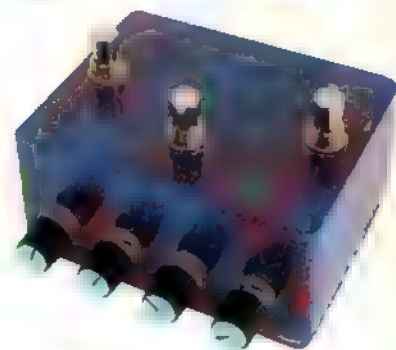




# HALLOWED GROUND



50



OF THE GREATEST  
STOMPBOXES  
OF ALL TIME

► If you want proof that guitarists gleefully cling to the past, just look at their feet. Most likely, their boots are hovering near a bunch of metal boxes that were conceived back ►

B Y A R T T H O M P S O N

# HALLOWED GROUND

► in the '60s and '70s. The truly addicted collect masses of these things and Velcro them on pedalboards—often employing arcane and complicated routing systems to switch between a series of old-school tonal colors. And even though digital technology has made it possible to inject these classic sounds into sleek, programmable designs, most guitarists still get a little weak in the knees upon discovering a new analog stompbox.

The simple, visceral design of most stompboxes is actually the salvation of the species, as it's easy and fun to create sonic carnage by mixing and matching pedals. Beginning with the introduction of the Maestro Fuzz-Tone in 1963, the pedal population has grown exponentially to the point where vintage models now commonly share board space with classic reissues, modern boutique units, and mass-produced newbies.

The GP staff decided to pay homage to these bottom-feeding beasts by detailing 50 revolutionary models. Each pedal has either defined a certain tone, pushed the sonic envelope of its time, been adopted by legendary players, and/or graced essential songs and albums. This was far from a simple task. We're also aware that extraordinary new boutique pedals are produced in garages all over the place—and that an exuberant community endorses each little-known wonderbox—but we focused this list on pedals that have been heard 'round the world.

So spin through this collection of classic blasters and modern masters, and bask in the simple pleasures of these powerful tone machines. We'll await your letters and e-mails trashing us for not mentioning one of your fave stompboxes. But, hey, arguing over every minute shade of sound is part of the joy of being guitar players. Have fun!



**ADA FLANGER**  
Debut: 1977

With its 35-to-1 sweep ratio—which was more than double that of the MXR Auto Flanger and Tycobrahe Pedalflanger—the ADA could sweep an audio signal over the horizon faster than you could say “voltage controlled clock oscillator.” When it comes to *extreme* flange effects, the ADA is still unbeatable.

**ARBITER FUZZ FACE**  
Debut: 1966

You'd have to have been frozen in a glacier for the past 3,000 years to *not* know about the Fuzz Face or the left-handed Strat player who made it famous. Introduced in 1966 by London's Arbiter Music, the dynamic-sounding Fuzz Face represents mankind's best use of two transistors, four resistors, and three capacitors.



**BIXONIC EXPANDORA**  
Debut: 1995

Surfacing at the height of the mid-'90s stompbox boom, the Expandora made friends fast with its rich fuzz sounds and its ability to be optimized for distortion or overdrive via a pair of internal dip switches. Billy Gibbons' onstage use of multiple Expandoras (most of which weren't hooked up to anything) helped make the effect an overnight success.



**BOSS CE-1 CHORUS ENSEMBLE**  
Debut: 1976

Famous for its lush analog sound, the stereo CE-1 set the standard by which all chorus pedals are judged. With its dual footswitches (chorus/vibrato and effects bypass), input-level switch, chorus intensity and vibrato depth and speed controls, the CE-1 was also one of the most flexible of the breed.

**BOSS DM-2 DELAY**  
Debut: 1981

Highly regarded for its tape-flavored tones, this classic analog delay pedal specializes in short echoes (33ms to 330ms), and features echo, intensity, and repeat rate controls. Cranking the intensity knob makes for a pretty rad effect in itself.





### BOSS DD-3 DIGITAL DELAY

Debut: 1986

This ultra-popular digital pedal gave guitarists far greater sonic flexibility than was possible with analog technology. Clear sounding, quiet, and delivering up to 800ms of delay, the DD-3 was an immediate hit. Features include dual outputs and a handy hold function that will loop a delayed part infinitely.



### BOSS MT-2 METAL ZONE

Debut: 1991

Packing furious gain and powerful EQ, the MT-2 is well equipped for scorching lead tones and gut-shaking, modern-metal chunk.



### GUYATONE FLIP SERIES VT-X VINTAGE TREMOLO

Debut: 1999

The VT-X is a fat-sounding, tube-powered tremolo that offers a wide range of trem speed, as well as a bevy of controls. Along with intensity, speed, and tone knobs, the unit sports a slow/fast range switch and an Emphasis function that adds bite to the tones without taking the warm, amp-like undulations straight to the chopping block. The VT-X features dual outputs and is powered by a 12-volt AC adapter. Put it last in line and dig what it does for your tone!

### COLORSOUND OVERDRIVER

Debut: 1972

Boosted grind is the forte of this great-sounding, British-made overdrive. Equipped with drive, treble, and bass controls, the Overdriver is ideal for making even clean amps perform very dirty tricks—just ask Jeff Beck.



### BOSS DS-1 DISTORTION

Debut: 1979

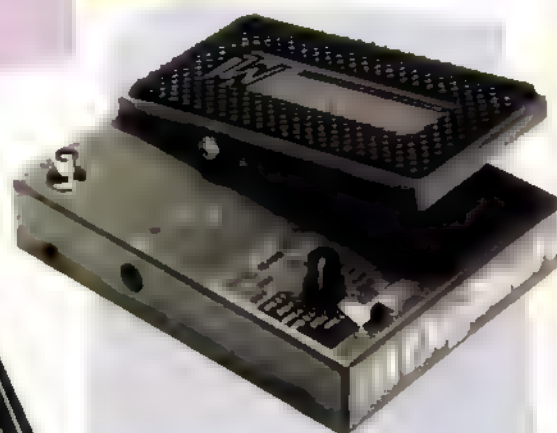
This ultra-classic distortion box is known for its warm, tube-like growl and excellent dynamics and punch. If you could have only one distortion box, you couldn't go wrong with a DS-1.



### DEMETER TREMULATOR

Debut: 1982

Designed to deliver soft, amp-style tremolo with no volume losses or unwanted coloration, the compact Tremulator needs only speed and depth controls to yield smooth, Fender-style pulse.



### DIGITECH WHAMMY

Debut: 1991

This 11-year-old audio acrobat is currently performing its digital wang-bar tricks, chorus-like manual detuning, and pedal-controlled interval morphing for a generation of nu-metal players. Even jazzers such as John Scofield and Jim Hall have grooved on this wild pedal. If you're itching to get down with something spicier than an octave fuzz, but not as diabolical as a ring-modulator, the Whammy is a great middle ground.

# HALLOWED GROUND

## DUNLOP 535Q WAH

Debut: 2001

The 535Q is like having several wah pedals in one. Its multitude of functions (which include a 6-position wah range switch, a wah fine-tune control, a boost on/off switch, and "Q" and volume trimmers) may invite option anxiety, but they give the 535Q the flexibility and power to field everything from funk to metal.

## ELECTRO-HARMONIX 16-SECOND DIGITAL DELAY

Debut: 1982

Electro-Harmonix introduced a ton of revolutionary pedals in the '70s and early '80s, and one of the most adventurous was the 16-Second Delay. Able to record parts on the fly, and then replay them at the touch of a button, this early digital sampler opened the door to onstage looping, and it would become a key element in the textural styles pioneered by Robert Quine and Bill Frisell.



## ELECTRO-HARMONIX DELUXE MEMORY MAN

Debut: 1976

Famous for its warm, tape-like delays and detailed chorusing (owing to the fact that only the feedback signal was chorused, thus preserving the integrity of the dry signal), this classic chorus/echo/vibrato unit stands out as one of the major reasons so many guitar players still freak at the mere mention of the word "analog."

## ELECTRO-HARMONIX BIG MUFF

Debut: 1971

Though not quite the distortion-free sustainer the original EH ads cracked it up to be, the Big Muff's soft-clipping and treble-rolloff circuitry yielded smooth, singing tones that were *way* more tube-like than any fuzzbox could deliver.



## ELECTRO-HARMONIX ELECTRIC MISTRESS

Debut: 1977

The Electric Mistress is a pretty unique sounding animal that's less of a flange/chorus box and more of a spacy detuning machine that doubles as a portal into the mind of Robert Fripp. Using the Filter Matrix switch to disengage the automatic sweep lets you manually dial in metallic chimes and other strange noises.

## ELECTRO-HARMONIX LPB-1

Debut: 1968

The LPB-1 wasn't a stompbox—it plugged right into the input jack of a guitar—but this single-transistor power booster gave guitarists unprecedented powers of distortion. Able to drive even the cleanest amplifier into clipping, this tiny titan not only put Electro-Harmonix on the map, it also paved the way for the advent of high-gain amplifiers.

## ELECTRO-HARMONIX SMALL STONE

Debut: 1976

This simple phase shifter needs only a rate knob and a color switch to deliver rich, swooshy, psychedelic swirl. Costing about half as much as the MXR Phase 90, the Small Stone was an immensely popular phaser and a huge hit for Electro-Harmonix.



## FOXX TONE MACHINE

Debut: 1972

One of the hippest octave-fuzzes ever made, the Tone Machine packed tons of output and it tracked well to boot. Obtaining one of these flocked boxes will prove costly nowadays, so it's worth noting that the Danelectro French Toast mini pedal incorporates the vintage Foxx circuit.



## FULLTONE DISTORTION PRO

Debut: 2001

This highly evolved pedal offers thick distortion, potent output, and the ability to precisely tailor the dynamic response to suit your amplifier, playing style, and mood. And it does all this while keeping the sound of your guitar intact. Amazing! Definitely one of the most talented new overdrives on the market.

## FULLTONE FULL-DRIVE 2

Debut: 1995

This dual-channel unit features the usual volume, tone, and overdrive controls, but adds a footswitchable boost function with a separate level control. A great-sounding overdrive in its own right, the Full-Drive 2 is particularly hip for its ability to deliver two distinct distortion flavors.





### IBANEZ TS-808 TUBE SCREAMER

Debut: 1980

Made famous by Eric Johnson, this definitive overdrive is a close cousin of the popular TS-9. The TS-808 delivers warm, grainy distortion, plenty of output, and has a strong upper-midrange bump that colors your guitar sound considerably.

### KLON CENTAUR

Debut: 1994

Featuring a beautiful cast-metal enclosure and a retro-cool bronze/oxblood color scheme, the Centaur is a medium-gain pedal noted for its open-sounding distortion and beefy low-end.



### LINE 6 DL4 DELAY MODELER

Debut: 1999

One of the first digital-modeling stompboxes, the DL4 provides simulations of 15 classic analog delays and tape-echo units. With its user-friendly interface, and smart features such as tap-tempo, stereo ins and outs, and a 14-second looping function, the DL4 is one-stop-shopping for delay freaks.

### LOVETONE MEATBALL

Debut: 1995

Featuring four frequency ranges, multiple filter types (with depth and resonance controls), attack and decay knobs, a trigger section, and a handy effects loop, the British-made Meatball can do the funky-filter thing as readily as it dishes up animal snorts, bird whistles, insect mating calls, and endless iterations of lower-trait distress.



### MAESTRO FUZZ-TONE

Debut: 1963

As the first commercially available fuzzbox, this wedge-shaped device added signature buzz to hundreds of '60s-era country, pop, and rock recordings. Based on a transistor circuit cooked up by a Nashville studio engineer, the Fuzz-Tone kicked off the beginning of the stompbox revolution.

### MORLEY POWER WAH BOOST

Debut: 1973

Morley broke with the wah pack by introducing a model that used a photo resistor in place of the standard potentiometer. The PWB doubled as a volume pedal, and it also featured a footswitchable, variable boost function. With its wide, smooth sweep and quiet operation, the PWB was a revolutionary design that opened the door for a slew of ever more elaborate Morley pedals.



### MUSITRONICS MU-TRON III

Debut: 1972

Developed for Musitronics by electronics designer Mike Biegle, the Mu-Tron III envelope follower/voltage-controlled filter produced automatic wah effects that changed timbre in response to your playing dynamics. Made famous by Stevie Wonder—who plugged one into a clavinet for the hit "Higher Ground"—the Mu-Tron III was a key element in '70s funk, and it was also favored by Larry Coryell and Jerry Garcia.



### MXR DISTORTION +

Debut: 1973

This early buzz box—a favorite of Randy Rhoads—used a simple op-amp circuit that provided both insane gain and tube-sounding distortion textures (provided that you made sure to roll off the treble on your guitar and amp). The + was also one of MXR's most popular effects, selling in excess of 20,000 units per year at its peak.

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# HALLOWED GROUND



## MXR DYNA COMP

Debut: 1973

Putting the pop in country licks and helping slide parts sound silky smooth has long been a specialty of this king of stompbox compressors. The Dyna Comp was quickly adopted by ace Nashville session players such as Reggie Young and Jerry Reed—who used the script-logo versions on hundreds of hit recordings—and it was also a key tool of slide master Lowell George.



## MXR FLANGER

Debut: 1980

The moment Eddie Van Halen kicked on this baby for "Unchained" in 1981, the MXR Flanger was guaranteed a place in the stompbox Hall of Fame. Besides delivering deep, powerful swoosh, this AC-powered analog box could delve into chorusing, steel-drum simulations, and other shades of lo-fi lushness.

## MXR PHASE 90

Debut: 1973

This orange box needs just a speed knob to yield complex swirl and cool, rotary-speaker simulations. Another essential ingredient in Van Halen's classic setup (he set it for a *very* slow sweep), the Phase 90 is the one to get if you can only have *one* phaser.



## PRESCRIPTION ELECTRONICS EXPERIENCE PEDAL

Debut: 1993

This boutique octave-fuzz offers intense sustain, loads of output, and a unique swell circuit that can simulate the effect of playing backwards. The Experience's soft, wooly octave sound is one of the attributes that makes this pedal a standout.



## PRO CO RAT

Debut: 1978

The Rat's distortion and wide-ranging filter controls yield tones that are straight from the Tube Screamer quadrant, but with considerably more gain and bass. Plug into this thing and you'll understand why Rats infested so many pedalboards in the '70s and '80s.



## ROGER MAYER OCTAVIA

Debut: 1966

If Roger Mayer wasn't the first boutique stompbox builder, he certainly was the most famous. His biggest hit was the Octavia, which delivers a ringing second-octave effect. Mayer recalls that within a few days of hearing the effect, Jimi Hendrix took the Octavia to the studio and plugged it straight into a Marshall for his solos on "Purple Haze" and "Fire."



## ROLAND AP-7 JET PHASER

Debut: 1975

Best known for creating the swirling, nasally fuzz sound on the Isley Brothers hit, "Who's that Lady," the Jet Phaser combined a multi-setting phase shifter with a fuzz circuit that was probably lifted from Roland's Bee Baa pedal. The rarely-seen AP-7 packs a bunch of controls and specializes in psychedelic colors that no combination of fuzz and phaser can quite duplicate.

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# HALLOWED GROUND



## SNARLING DOGS MOLD SPORE PSYCHO-SCUMATIC WAH

Debut: 1999

It's easy to believe that a pedal packing wah and ring modulation would be pretty extreme. But even those who think they've heard everything will likely be blown away once they start messing with this baby's Freakwincy, Psychoscumation, and Straightjacket controls—not to mention the Freak Sweep button, which allows for foot control of the ring modulation center-point. Bottom line: If you want to show you're nuts, this is the pedal to do it with.

## T.C. ELECTRONIC STEREO CHORUS + PITCH MODULATOR & FLANGER

Debut: 1982

Lots of players consider this Danish-made unit to be the ultimate chorus pedal—and it's great for Leslie-style tones, too. Thanks to a beautifully designed analog circuit that delivers a 20Hz-20kHz bandwidth and imposes a noise-gate on the wet signal, the T.C. is one of the clearest and quietest chorus boxes ever made.



## TECH 21 SANSAMP

Debut: 1989

This brainy D.I. device uses analog circuitry to simulate the sounds of different amplifiers in clean and distorted configurations. The SansAmp's eight character switches—which can be used individually or in combination to do such things as boost mids, alter the treble response, and enhance the lows—are at the heart of this studio-oriented device's chameleon-like powers. Kurt Cobain used a SansAmp onstage.



## TUBE WORKS TUBE DRIVER

Debut: 1979

The Tube Driver has at least three distinctions: It was the first distortion pedal to use a real tube, it was designed by a keyboard player (Brent Butler), and it was made famous by Eric Johnson (who used one straight into a Marshall for his lead sound). Several versions of this box were made, and the four-knob models built by Butler for Chandler are generally considered the best.



## TYCOBRAHE OCTAVIA

Debut: 1970

In the beginning, there were only two ways to get an Octavia: You could become a rock star and get it directly from Roger Mayer, or you could purchase a Tycobrahe clone. The tale of two Octavias began when bassist Noel Redding brought one of Jimi Hendrix's broken units to the Tycobrahe folks to be repaired. The rest, as they say, is history.



## UNIVOX UNI-VIBE

Debut: 1969

Another stompbox made famous by Hendrix is the Uni-Vibe—an early rotary-speaker simulator that used a pulsating light source and four photo resistors to modulate its four-stage phase-shifting circuit. It's primitive technology, but what would *Band of Gypsies* be without the Uni-Vibe's thick, smoky swirl? Or, for that matter, Robin Trower?

# HALLOWED GROUND



## VOODOO LAB SPARKLE DRIVE

Debut: 2000

What makes this distortion/overdrive pedal special is its ability to simulate the layering effect of two amplifiers. The Sparkle Drive's key feature is its clean knob, which lets you add boosted clean signal to the distortion sound to enhance clarity and detail.



## VOX CRYBABY

Debut: 1967

Hendrix was the first and most famous to jump on this essential effect—which was invented by a Thomas Organ engineer named Brad Plunkett. The CryBaby's distinctly vocal inflections are irresistible to humans, who have used the device with impunity on practically every style of music ever since.



## VOX TONE BENDER

Debut: 1967

This classic British fuzz was Vox's answer to the Maestro Fuzz-Tone. Listen to Jeff Beck's exotic-sounding guitar work on "Over Under Side-ways Down," and you'll get a pretty good idea of why the Tone Bender is legendary.



## WAY HUGE BLUE HIPPO

Debut: 1998

Broad, rich chorusing and the ability to preserve the tonality of your guitar make the Blue Hippo a heavyweight of the analog jungle. This is one chorus you can really lay into without feeling like you've dunked your tone in a muddy Muzak watering hole.



## WAY HUGE SWOLLEN PICKLE

Debut: 1996

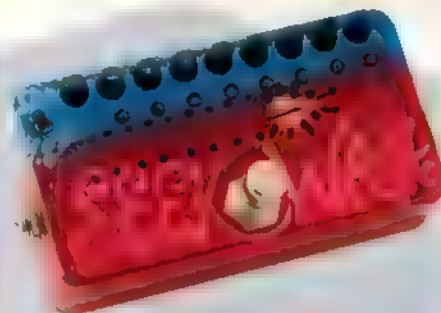
Though one of the most corpulent-sounding fuzzes, this herkin' gherkin can also deliver explosive treble bite.



## Z.VEX FUZZ FACTORY

Debut: 1995

Featuring volume, gate, comp, drive, and stab controls, the Fuzz Factory produces everything from classic, Beck/Clapton-style buzz to animal squeals, garbled spacecraft chatter, and dying-transistor sputters. This is one of the widest-ranging fuzzes of all time.



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"Gimme played every-  
thing—even ballads—  
with a fiery intensity,"  
says Jorgensen. "That's  
the Gypsy element."



# HOT CLUBBING

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Left to right:  
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# HOT CLUBBING

And some will remember Jorgenson from his days in the Desert Rose Band—an outfit that scored numerous Top Ten country hits.

But years before he embarked on any of these musical adventures, Jorgenson was playing Gypsy jazz on a Selmer 6-string in the L.A.-based Rhythm Brothers. For more than two decades, he has continued to hone his Django Reinhardt-inspired chops, and, in the process, earned a rep in Europe as one of the few Americans who can truly wail on a *manouche* guitar.

## BUILDING HARMONIC ENERGY

"If you want to explore Django's music," says Jorgenson, "a good starting point is his tune 'Minor Swing'—it's the 'Proud Mary' of Gypsy jazz. 'Minor Swing' has a 16-bar progression that's divided into two, eight-bar sections [strums Ex. 1]. In this style of music, you generally play minor chords as minor-6th voicings. Right away, this gives you that 'hot' sound. We're in the key of A minor, so Am6 is the Im, Dm6 is the IVm, and E7 is the V. Instead of playing these chords as four-note voicings, try



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Ex. 1

	(Im)	(IVm)	(V)	(bVI)	(V)	(Im)
1	Am6	Dm6	E7	F7	E7	Am6

	(IVm)	(Im)	(V)	(bII)	(Im)	(bVI)	(V)
9	Dm6	Am6	E7	Bb7	Am6	F7	E7

## The Manouche Guitar

### MODERN GYPSY-JAZZ GUITARS

For guitar *manouche* (named in honor of Django Reinhardt and the *Manouche* Gypsies of Belgium and Northern France), stem from an instrument designed by classical guitarist and inventor Mario Maccaferri. From 1932 to 1934, Maccaferri built instruments for Selmer, a woodwind manufacturer based in Paris.

"The original Selmer Maccaferri guitars had a 12-fret neck, a D-shaped soundhole, and an interior resonating chamber," says Jorgenson. "Later, when Maccaferri and Selmer parted ways, Selmer switched to a 14-fret neck, removed the chamber, and changed the soundhole to an oval shape. Django played that model until his death in 1952."

In Fig. 1, Jorgenson points to his custom Dupont's floating tailpiece and moveable bridge, which resemble those of an original Selmer Maccaferri. (Peer into the Dupont's soundhole, and you'll see one wall of its interior sound chamber.) Selmer-style guitars also have a cutaway, a slotted headstock, and an uncarved top and back—which are glued to curved braces to create a subtle arch. *Manouche* guitars are built of thinner woods and employ lighter bracing than typical flat-tops.

Fig. 2 shows a real tortoiseshell pick—the traditional choice of Gypsy-jazz guitarists. Years of playing have worn the beveled edge on this small, stout, unyielding pick. Because the tortoise is a protected species (and its shell is outlawed in the U.S.), several manufacturers are making surrogates designed to closely match the shape and stiffness of the real McCoy. Jorgenson's three favorite subs are the Weyman, Dunlop Stubby, and Dunlop 206 (shown left-to-right in Fig. 3).

"Special strings contribute to the Gypsy-jazz sound," Jorgenson explains. "The wound strings



Fig. 1

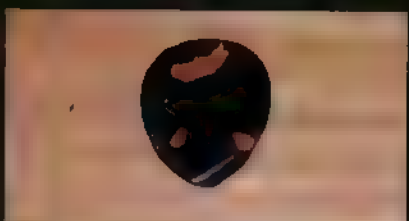


Fig. 2



Fig. 3

are made with silver-plated copper wire that's wrapped around a thin steel core. Typical sets are gauged .010-.045 or .011-.046—that's light for an acoustic guitar. Europe's most popular *manouche* strings are Argentine New Concept made by Savarez. American manufacturers—including John Pearse and Guadalupe Custom Strings—are also starting to produce *manouche* strings. That's good news, because Selmer-style guitars sound harsh and brittle with standard acoustic bronze strings." —AE

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# HOT CLUBBING

stripping them down to three-note shapes played on the sixth, fourth, and third strings, like this [plays Ex. 2a]. Do you see how the shapes are the same, whether you're playing a minor 6 or a dominant 7?"

When you analyze Ex. 2a's harmony, it becomes apparent *why* these chords are interchangeable. Take *Am6*, for instance: The four-note voicing (A, F#, C, E, low to high) provides the root, 6, b3, and 5. Drop the top note, and you're left with the root, 6, and b3. The two most significant chord tones are the b3 (which supplies the minor sound), and the 6 (which gives the harmony its unique sonic color). The same principle applies to *Dm6*.

With *E7* (B, G#, D, E), the chord tones are different, but the concept remains the same. The

four-note voicing yields the 5, 3, b7, and root. Dump the top note, and you have 5, 3, and b7. This time, the two most significant tones are the 3 (which gives the chord its major sound), and the b7 (which imparts a dominant flavor). Together, the 3 and b7 create a tritone—the core interval that defines a dominant-7th chord.

"Things get fun when you start using passing chords," continues Jorgenson. "By playing *Bb7* and *F7* in bars 14 and 16 of 'Minor Swing,' you set up half-step resolutions that create tension and release. For even more color, use diminished-7th chords as stepping stones from the *Im* to the *IVm* or the *IVm* to the *V*."

Examples 2b and 2c show both the four-note and three-note fingerings of these passing chords. Take a look: *Bb7* (Bb, Ab, D, F) is voiced root, b7, 3, and 5. Drop the top note and you have the root, b7, and 3. This abbreviated arrangement still contains the dominant 7's essential b7 and 3. For *F7*, simply shove the previously mapped *E7* up a fret.

The three diminished-7th chords—*Bdim7*, *Cdim7*, and *C#dim7*—all share the same four-note structure: root, 6 (technically speaking, a bb7), b3, and b5. When you shave off the

top chord tone—the b5—you lose the one note that truly defines the diminished sound. But some sleight-of-hand is allowed when dealing with fast moving passing chords. In this case, momentum coupled with the *suggestion* of diminished harmony is enough to create the illusion.

"You can approach *Dm6* chromatically with these abbreviated diminished-7th voicings," says Jorgenson as he plays Ex. 3a. "To keep the rhythm crisp, make the *Am6* and *Dm6* chords staccato. Notice how you're using the same grip for all five chords? That's the beauty of this voicing—it's so versatile. You can also descend chromatically from *Dm6* to *E7* by way of the diminished chord [plays Ex. 3b]."

## ARPEGGIO POWER

When it comes to improvising single-note lines, it pays to know your arpeggios. "They're



**Ex. 2a** *Am6* *Dm6* *E7* **Ex. 2b** *Bb7* *F7* **Ex. 2c** *Bdim7* *Cdim7* *C#dim7*

**Ex. 3a** ♩ = 132-184  
(Im) *Am6* *Cdim7* (IVm) *Bdim7* *C#dim7* *Dm6*

**Ex. 3b** ♩ = 132-184  
(IVm) *Dm6* *C#dim7* (V) *Cdim7* *E7*

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# HOT CLUBBING

crucial to Gypsy jazz," states Jorgenson. "For instance, let's try a line over *Am6*, the first chord in 'Minor Swing' [plays Ex. 4a]. There's a chromatic moment on the second string, but otherwise the line comes directly from an *Am6* arpeggio—A, C, E, and F#. For an authentic sound, use a quick, singing vibrato. Over *Dm6*—the IVm—I might do something like this [plays Ex. 4b]. The framework is a *Dm* arpeggio—D, F, and A—with extra color provided by E and Eb, the 9 and b9, respectively. Again, we get some chromatic motion."

Let's take a closer look. Against Ex. 4a's *Am6*, the chromaticism is 5-#5-6 (E-F-F#):

## Ex. 4a

♩ = 132-184

Swing feel



## Ex. 4b

♩ = 132-184

Swing feel



## Ex. 4c

♩ = 132-184

Swing feel



against Ex. 4b's *Dm6*, it's 9-b9-root (E-Eb-D). For the sake of convenience, we've notated these moves with three-digit fingering. Because Django only had full use of his 1st and 2nd fretting-hand fingers, he would typically slide one finger up or down the fretboard to generate chromatic motion. While it's not necessary to play Django-inspired lines with only two fingers, doing so can help you decode his unique fretboard patterns.

"This is especially true of arpeggios," elaborates Jorgenson. "When I pull a lick from one of Django's records, I try to determine where I can play it with two fingers, because then it's more likely to be in the position that he used. There are many ways to finger the notes in this *E7* lick, for example [plays Ex. 4c], but this particular pattern feels right. Basically, we've got an *E7* arpeggio [E, G#, B, D or 1, 3, 5, b7] enhanced with four color notes [Bb, C#, D#, F# or b5, 6, 7, 9]. If you look carefully, you'll see how the notes seem to fall in pairs. That's a hallmark of Django's two-finger lead style, and it gives you

## CHANNELING DJANGO

### WHEN PLAYING GYPSY-JAZZ LEAD

lines, Jorgenson picks near the bridge for a barky, vibrant tone, and he favors a two-fingered fretting technique similar to Reinhardt's (Fig. 1). "Django's left hand was burned in a caravan fire when he was 18," says Jorgenson, "but that didn't stop him from mastering the guitar. He could play so fast with his 1st and 2nd fingers that many of his lines go by in a blur, yet every note is strong and consistent."

For comping, Jorgenson arches his wrist slightly and strums closer to the soundhole (Fig. 2).





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a really strong, even sound."

To glue an arpeggio-based run tightly to the underlying harmony, end on a chord tone, as in Examples 5a and 5b. "In both cases, we start with a dissonant  $\flat 5$ ," says Jorgenson, "but the last note resolves inside  $E7$ , the chord of the moment. Notice, however, that we're not targeting the root. The 5 or the 3 [ $B$  or  $G\sharp$ ] offer a sense of resolution without being *too* final. In

this lick [plays Ex. 5c], chord tones act as bookends. We start with the  $\flat 7$  [ $D$ ], and work down to the 3 two octaves lower. Django loved to work the  $\flat 5$  to 6 shift into his phrases—it's one of his key moves."

#### DIMINISHED STRATEGIES

Diminished sounds play an important role in Gypsy-jazz lines. "Say you have an  $E7$ - $Am6$  change," Jorgenson details. "That's a V-Im cadence. To build tension before heading into the Im, try arpeggiating a diminished chord whose root is a half-step above the V7. In this lick [plays Ex. 6a], we launch into an  $E7$  arpeggio from a half-step below [ $D\sharp$ ], then roll through an  $Fdim$  arpeggio, and finally tag  $Am6$ 's root."

Wicked theory alert: The notes in  $Fdim$  are  $F$ ,  $A\flat$ , and  $C\flat$ , or 1,  $\flat 3$ , and  $\flat 5$ . To reduce the oc-

currence of accidentals in this example and make it easier to read, we've written the  $\flat 3$  and  $\flat 5$  enharmonically as  $G\sharp$  and  $B$ .

"Diminished-7th arpeggios are slippery," admits Jorgenson. "Any note in the pattern can function as the root—it really depends on where you start playing. Like in this V-Im line [plays Ex. 6b], it's easiest to analyze the ascending arpeggio as a  $G\sharp dim7$  [ $G\sharp$ ,  $B$ ,  $D$ ,  $F$  or 1,  $\flat 3$ ,  $\flat 5$ ,  $\flat \flat 7$ ] simply because we're starting on  $G\sharp$ . Conceptually, imagine that you're launching the diminished sound from  $E7$ 's 3. This approach works for any V-Im cadence."

Jorgenson's Gypsy-jazz phrases rise and fall like waves. "What goes up, should come down," he says, playing the next three V-Im examples, each of which ascends over  $E7$  and descends over  $Am6$ . "Even though these licks

#### Ex. 5a

$\text{♩} = 132-184$

Swing feel



#### Ex. 5b

$\text{♩} = 132-184$

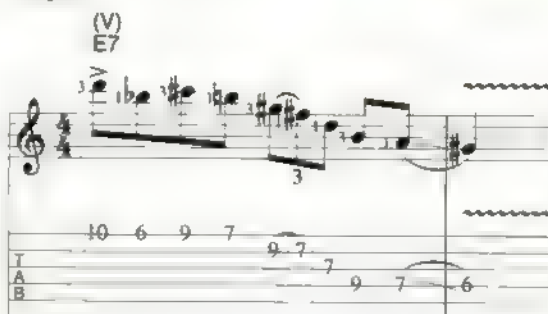
Swing feel



#### Ex. 5c

$\text{♩} = 132-184$

Swing feel



#### Ex. 6a

$\text{♩} = 144-200$

Swing feel



#### Ex. 6b

$\text{♩} = 144-200$

Swing feel



# POWER

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begin the same the way—by stepping through a *G#dim7* arpeggio—they differ in their endings. You might land on *Am6*'s root [Ex. 7a], or  $\flat 3$  [Ex. 7b], or 6 [Ex. 7c]. Such subtle tweaking lets you get a lot of mileage from a given arpeggio pattern."

#### BAUBLES AND BANGLES

"Ornaments offer another way to create variety," explains Jorgenson. "Compare this double grace note [plays Ex. 8a] to an eighth-note triplet [plays Ex. 8b], or this phrase [plays Ex. 8c]. The notes are identical in each instance, but the different ornaments alter the rhythm, which, in turn, puts the emphasis on different pitches. If you're ambitious, you can spin one line into two or three new ones by

#### Ex. 7a

$\text{♩} = 144-200$

Swing feel

(V) *E7* (Im) *Am6*

#### Ex. 7b

$\text{♩} = 144-200$

Swing feel

(V) *E7* (Im) *Am6*

#### Ex. 7c

$\text{♩} = 144-200$

Swing feel

(V) *E7* (Im) *Am6*



#### Ex. 8a

Freely w/ swing feel

(Im) *Am*

#### Ex. 8b

#### Ex. 8c

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simply applying various embellishments."

To illustrate, Jorgenson plays Ex. 9a. "First try this Dm6 arpeggio with a grace-note hammer and pull. The slurs are really fast and very decorative. For a more rhythmic approach, try the D-E-D move as sixteenth-note triplets."

Ex. 9b is another Dm6 line that can be in-

terpreted in several ways. "You get a fluttery sound when you play the half-step slurs as grace notes," says Jorgenson. "For more drive, play the A#-B-A# move as sixteenth-note triplets. You might be tempted to use three fingers on the chromatic sections, but if you stick with two fingers, you'll get closer to Django's sound. Sometimes he would play a series of chromatic notes with one finger. The trick is to apply enough fretting pressure to keep the string vibrating as you bounce over the frets, but not grip so hard that you have trouble gliding along the string. In this Im-IVm line [plays Ex. 10a], I'm using one finger to chromatically descend from Am6's root to Dm6's ♭3 [F]. You can also ascend chromatically with one fin-

ger [plays Ex. 10b]. We're moving from E7's 3 [G#] to Am6's ♭3 [C] in this V-Im phrase."

#### ENCIRCLING CHORD TONES

At times, Django would create chromatic colors in his lines by approaching a chord tone from its adjacent neighbors. Jazzbos refer to this technique as *encirclement*.

"Let's say you're making the transition between E7 and Am6," says Jorgenson, playing Ex. 11a, "and you want to target E—the 5 of Am6—on the downbeat of bar 2. In the last beat of bar 1, play F and E♭, which respectively lie a half-step above and below the target note. This sets up tension against the underlying E7 chord that's released the moment you cross into Am6

Ex. 9a

♩ = 132-184

(IVm)  
Dm6

Ex. 9b

♩ = 132-184

(IVm)  
Dm6

Ex. 10a

♩ = 144-200

Swing feel

(Im)  
Am6

(IVm)  
Dm6

Ex. 10b

♩ = 144-200

Swing feel

(V)  
E7

(Im)  
Am6

Ex. 11a

♩ = 144-200

Swing feel

(V)  
E7

(Im)  
Am6





territory.

"Or try this line [plays Ex. 11b]. We're again using *F* and *E♭* to target *E*, but, this time, it's functioning as *E7*'s root. The cool thing about these half-step approaches is that you're able to retain the simplicity of an arpeggio-oriented technique, yet play some very jazzy tones.

"You'll get a similar effect playing through the *♭II*-*Im* change in bars 14 and 15 of 'Minor Swing' [Ex. 12a]. After cruising over *E7* with a descending *G♯dim7* arpeggio, simply arpeggiate *B♭7* before resolving to *Am6*'s root. Two of *B♭7*'s chord tones—*B♭* and *A♭*—lie a half-step away from the target *A*. It's an arresting sound."

As an encore, Jorgenson plays Ex. 12b, which features an *Fdim7* arpeggio over *E7* (bar 1) and revisits the *♭II*-*Im*, *B♭7*-*Am6* encircling technique (bar 2)

#### MORE MANOUCHE MUSIC

"Gypsy jazz is huge in Europe," says Jor-

#### Ex. 11b

♩ = 144-200  
Swing feel

(V)  
E7

(Im)  
Am6

genson. "The style is really alive and evolving, particularly in Holland, Belgium, France, and Germany. When I first started playing this music 20 years ago, it was hard to find information about it here in the United States. But today, interest is growing rapidly, partly because of the Internet and chat rooms. You can order virtually any European Gypsy-jazz album from the web, and many American cities have their own 'Hot Club' bands patterned after Django's Quintet of the Hot Club of France.

"The standard-bearer of the manouche technique is Stochelo Rosenberg. Angelo De-

barre is another great player, and Bireli Lagrene was hot when he was only 10 years old. He has a phenomenal mastery of Gypsy-jazz music. Sinti's Jimmy Rosenberg is really young with amazing chops, and for composition and swing, I really like Romane. He pushes the boundaries by mixing sambas and bossas with Gypsy jazz. All in all, it's a great time for exploring Django and Gypsy jazz. You'll find the music offers ideas and techniques to keep you inspired for years."

For info on Jorgenson's upcoming Django-inspired solo CD, visit [johnjorgenson.com](http://johnjorgenson.com). ■

## OUTSIDE.

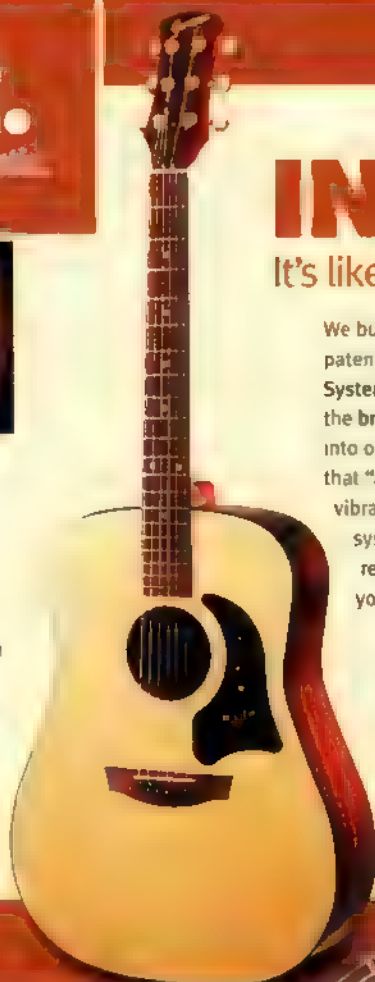


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# Ex. 12a

♩ = 144-200

Swing feel

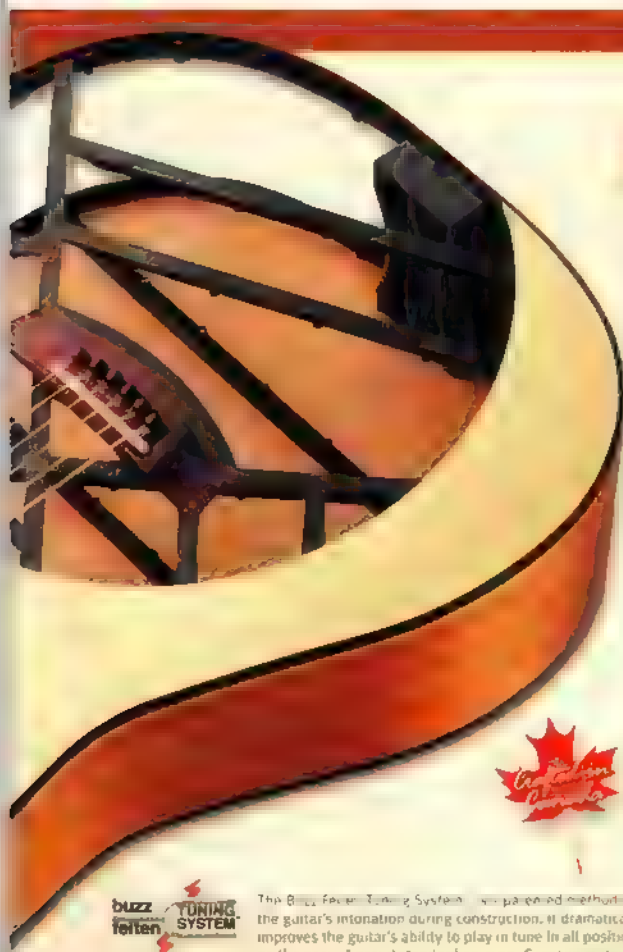
(V) E7 (bII) Bb7 (Im) Am6

# Ex. 12b

♩ = 144-200

Swing feel

(V) E7 (bII) Bb7 (Im) Am6



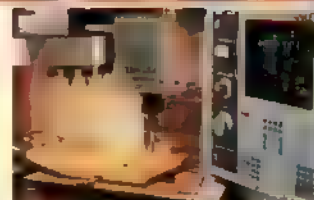
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## GUEST GURU

# John Mooney's Bottleneck Secrets

BY JUDE GOLD



### LIKE ALL GREAT

blues players, John Mooney derives mojo from his fingers, not his gear. Mooney can fill a hall with soulful slide sounds, whether he's fronting a band with a Strat cranked through a Super Reverb, or doing a solo set on an unmiked National resonator. Here, Mooney shares some cool slide tips and hot riffs. But before you get started, Mooney has a simple way to avoid the common problem of slide slip-page. "I superglue a piece of cork to the inside of my slide so it stops

halfway up my pinky and stays there," says Mooney (see Fig. 1).

### National Pastime

Mooney often tunes his National to open A [E, A, E, A, C#, E, low to high]. This tuning is easy to attain—just raise your D, G, and B strings a whole-step, and watch out for older strings that may snap in protest. Now, slide into Ex. 1's lone note, making it sing with a sweet vibrato.

"Instead of laying my slide flat across the strings, I usually angle it away from the fretboard so that

it touches only the first string," says Mooney (see Fig. 2). "That way I can throw in open strings or fret notes with my other fingers."

Mooney illustrates this double-duty approach in the fiery Ex. 2, which sparks from a G pickup note squeezed by the fretting-hand's thumb on the lowest string. Strum the open fifth, fourth, and third strings on the downbeats for a chunky A5 rhythm, and fill in the gaps with a spicy, bent C on the third string (and of beat one) and a wailing A (and of beat two).

### House Party

"A lot of what I do on my National is inspired by Son House," says Mooney of the late Delta blues icon. House was a mentor to Mooney and, as legend has it, Robert Johnson. Mooney pays tribute to House in Ex. 3, sliding up and down the high string while tossing in open-chord stabs between the melody notes.

To nail this lick, start by playing just the slide part in the upper voice. Then add the open strums that, unlike those in Ex. 2, occur on the offbeats. Mooney's fingerpicks

Ex. 1

Freely

Open A tuning

Ex. 3

♩ = 100

Open A tuning

Ex. 2

♩ = 108

Open A tuning

audio version available!  
truefire.com



(shown in Fig. 3) not only help this lick project, they also allow him to simultaneously pluck melody notes while strumming open strings—which this example occasionally requires.

### Triple Play

Despite his love for single-note slide, Mooney *does* drag his bottle across multiple strings. When he's in open-A tuning, he often slides into the three-string A triad at the 12th fret.

"I place the slide a little askew so that the first string rings slightly flat, and the third string sounds a tad sharp, and then I add vibrato," says Mooney (see Fig. 4). "Son did it like that because it sounds more dissonant and tasty that way."

To hear Mooney's transcendent slide work in action, check out his new album, *All I Want* (Blind Pig).

Wicked grin—Mooney strums a shiny new National Style "4."



Fig. 1



Fig. 2

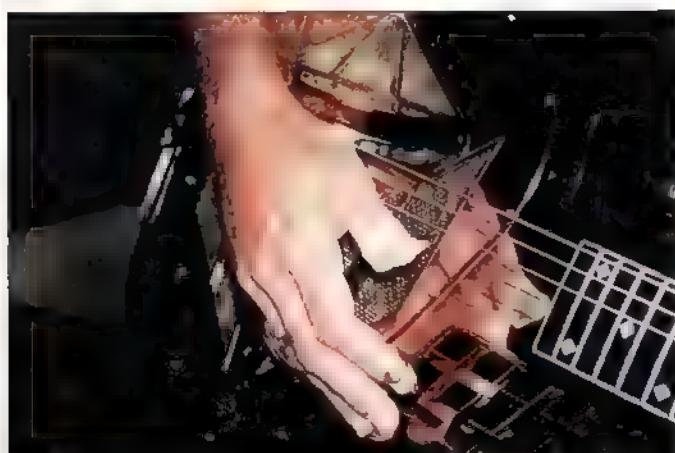


Fig. 3



Fig. 4

## CLASSIC COLUMN

# Heat Up Your Solos With Double-Note Bends

BY ARLEN ROTH



**WHEN SOLOING, I'LL** often play two-note, half-step bends against a third, stationary note, as in Ex. 1. This latter tone provides a reference pitch to bend against and serves to physically anchor the grip. To play these licks in tune, you need to apply different amounts of finger pressure to each bent note

'Tired of the same old blues turnarounds? Ex. 2 illustrates how you can hot-rod standard patterns with double-note bends.

I like to move through chord changes with double bends, often resolving to a different chord at the end of the lick. To get a feel for this technique, experiment with the transitions in Ex. 3. Sometimes you need to bend notes to pitch before picking them. Once you've made a silent, double-note pre-bend, pluck the strings and smoothly

drop the tones in tandem to complete the run.

As you practice these phrases, pay attention to the releases—coming down is as important as going up—and be sure to keep the strings ringing when you slide to a new position.

*Hot Licks instructional video king Arlen Roth wrote more than ten years worth of "Hot Guitar" columns for GP. This workout ran in the Sept. '85 issue.*

Ex. 1



Ex. 2

audio version available!  
**truefire.com**



Arlen Roth onstage  
with Simon and  
Garfunkel in 1985.

audio version  
available!  
**truefire.com**



Ex. 3

Ex. 3 musical notation showing a sequence of chords (E7, A, E7, A, E7, A) and corresponding guitar tablature. The notation includes fret numbers and fingerings (e.g., 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11) for the left hand. The tablature is written in a standard format with a treble clef and a key signature of one sharp (F#).

## READER'S CHALLENGE • FALLING DOMINOES

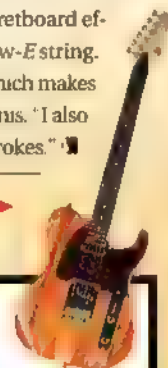
**MICHAEL DENNIS OF STATE COLLEGE, PENNSYLVANIA, PROVES** that you *can* trust a guy with two first names—at least when it comes to guitar advice. Dennis' descending Phrygian lick breathes new life into the clichéd, faux-flamenco progression that provides the background harmony.

Want to help the world play better guitar? Submit your candidate for Reader's Challenge (preferably notated and on cassette or CD), along with a brief explanation of why it's cool and how to play it, to *Guitar Player Reader's Challenge*, 2800 Campus Dr., San Mateo, CA 94403. Include your name, address, e-mail, and phone number. Materials won't be returned, but we *will* listen to all submissions. You'll hear from us if your lick is chosen.

First, attune your ears to the changes by strumming the chords with a 6/8 feel. (Hint: *Fmaj7#11* and *G6* are simply *F* and *G* barre chords with the first and second strings left ringing open.) Then, try the lick. Once you learn the position shifts, the notes seem to topple down the fretboard effortlessly, landing you with great finality on the open low-*E* string.

"There are only two fingerings for the pairs of notes, which makes it easy to play this lick at lightning-fast tempos," says Dennis. "I also like to play it *without* hammers, using alternating pick strokes."

**THIS MONTH'S PRIZE:** A custom electric guitar from Route101guitars.com.



Ex. 4 musical notation showing a sequence of chords (E, Fmaj7#11, G6, Fmaj7#11, E) and corresponding guitar tablature. The notation includes fret numbers and fingerings (e.g., 12, 13, 10, 12, 8, 10, 10, 12, 9, 10, 7, 9, 10, 12, 8, 10, 7, 8, 10, 12, 8, 10, 7, 8, 5, 7, 3, 5, 1, 3, 0) for the left hand. The tablature is written in a standard format with a treble clef and a key signature of one sharp (F#).

# ▶ CHOPS ◀

## SCREEN HOTSHOT • GIL PARRIS



**YES, GIL PARRIS IS OLD** enough to play a bar gig. In fact, the youthful looking virtuoso has been playing 23 years, and from the opening frames of *Modern Blues Guitar*, you'll be blown away by his mind-boggling blend of jazz, blues, and rock. Despite its title, this is by no means a straight-ahead blues video. Parris shows you how to import advanced approaches—such as pedal-steel bends, chicken pickin' runs, saxophone-inspired "false fingerings," and more—into your

blues and rock playing.

One trick you'll learn from Parris is the hipster practice of *octave displacement*. To demonstrate, Parris first plays an A harmonic-minor scale (Ex. 1a), and then plays it again with three of its pitches shifted up an octave (Ex. 1b). Then, Parris puts this approach to work with the daring line in Ex. 2, which works well in A minor. (Note: It's not only scale degrees that get displaced in this video—the onscreen example numbers are often off by one with those in the booklet, so beware.) **Hot Licks Video.** —JUDE GOLD ■



### Ex. 1

A harmonic minor scale

Octave displacement



### Ex. 2 Am



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September '02 *Guitar Player* Chops:

**Quest Guru: John Mooney**, BY JUDE GOLD

**Reader's Challenge**, BY MICHAEL DENNIS

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"Waiting for Columbus is a perfect snapshot of Little Feat in 1978," says Paul Barrère (left, the late Lowell George is right).

### A.U.D.I.O



#### Little Feat

*Waiting for Columbus*

In hindsight, it seems fitting. The late '60s Southern California scene that produced the likes of Frank Zappa, Captain Beefheart, and Ry Cooder, also churned out Little Feat—one of rock's most original, eclectic, and enduring bands.

Although their ingredients alone weren't any great shakes—a gritty mix of blues, funk, and New Orleans influences—it's Little Feat's supreme musicality and sardonic sense of humor that separates them from all others. The reissue of the group's seminal 1978 live record, *Waiting for Columbus*, finds Little Feat at the absolute peak of their powers, yet on the cusp of big changes. Lowell George—the band's leader and visionary—was becoming less involved and appeared only sporadically on 1979's *Down on the Farm* before he passed away that same year.

The revised *Columbus* contains extensive liner notes, as well as seven unreleased outtakes. There are also three live tunes that originally appeared on the 1981 compilation, *Hoy-Hoy!*



Little Feat guitarist Paul Barrère, who joined the band in 1972, spoke to *GP* from Knoxville, Tennessee, where he and fellow Feat six-stringer Fred Tackett were performing Little Feat classics in a stripped-down acoustic setting.

• • • • •

*Did anything surprise you when you began working on the reissue of Waiting for Columbus?*

I was surprised at how good it sounded. I think I'm a better player now than then, but hearing *Waiting for Columbus* made me realize I wasn't so bad in those days. That was kind of nice.

*Are you pleased with the additions Rhino has made to the reissue?*

Totally. Gary Peterson at Rhino is a stickler for making things right. The original CD release was a single disc, so they had to cut "Don't Bogart That Joint" and

"A Apolitical Blues." They even changed the order of the tunes on the original CD, so it was tainted to say the least.

*How would you describe the difference between your playing and Lowell's playing?*

Lowell was a schooled musician, and his chops were much more refined than mine. I'm more of a fly-by-the-seat-of-your-pants player. Also, my slide playing is blues-oriented, whereas Lowell's was a little more country-sounding.

Lowell had a flair of his own, and I absolutely loved the way he played. He also turned me on to using compressors. Lowell used two of them—one to squeeze the hell out of the note, and another to push the hell out of the squeezed one [laughs]. It's noisier than hell, but it allows you to get that crystalline sound with tons of sustain

*What type of compressors did he use?*

He used the big Urei 1176 tube compressor, but mostly in the studio. Then [studio gear guru] George Massenburg made him one he could take out on the road. Thankfully MXR came out with the Dyna Comp, so he started using that.

*What were your respective setups during the Waiting for Columbus era?*

I was using Music Man amps. I had a 4x10 combo behind me, a 2x12 combo behind our drummer for a monitor, and a 2x10 combo stage left. My only effect was a Maestro phaser. I was using Music Man guitars at the time because they were endorsing us, but, honestly, I was never that pleased with them. They never had the same sound as a Strat—the motherlode of all guitars for me.

## Reviews

Lowell was using his Dumble amp into a Marshall 4x12 cabinet, a Lexicon delay—which he adored, and used for a quick slapback—and two Dyna Comps. He was still playing his Strat, which had a Tele pickup in the bridge and an Alembic 20db boost wired into it. With that, and all the compression, he could make that guitar sound like a Pterodactyl!

*Do you think Little Feat has gotten the credit it deserves?*

I think we've gotten an amazing amount of credit. What we never got was a great deal of popularity! We've gotten a lot of respect from musicians, though, and that's fine with me. It's nice to be known as a musician, rather than a pop star.

That's what I love about playing these acoustic shows with Fred. I'm up there at 54 years old, and I'm able to perform this music with integrity. I don't have to put on makeup and spandex. An aging musician is something I can live with, an aging pop star is never pretty. **Rhino.** —DARRIN FOX



### Duke Robillard

*Living with the Blues*

Backed by punchy horns, churning Hammond B-3, and clangy piano, Duke Robillard

delivers some of the greasiest picking of his career. This release marks Robillard's return to unadulterated blues, and it features forgotten gems by Freddie King, B.B. King, Little Milton, Tampa Red, Willie Dixon, and Brownie McGhee. The diverse repertoire allows Robillard to explore the divergent grooves and riffs associated with Chicago, New Orleans, Memphis, Texas, and the Mississippi Delta. He even tackles solo acoustic slide for the first time on record. Sometimes wiry and snarling, sometimes fat and honking, Robillard's electric tones reek of stale smoke, beer, and worn naugahyde. **Stony Plain.** —ANDY ELLIS



### Ray Brown

*Some of My Best Friends Are... Guitarists*

One reason so many stellar guitarists are buddies with Ray Brown is because Brown has such deep pockets. Brown's warm and fuzzy upright bass grooves have accompanied many legendary soloists over the decades—horn virtuosos such as Dizzy Gillespie and Charlie Parker, as well as phenomenal singers such as Frank Sinatra and Ella Fitzgerald. Here, Brown calls up a few of his favorite 6-string slingers, including two timeless wizards: Herb Ellis and Kenny Burrell. The album also features lethal newer kids on the block such as Bruce Forman, Ulf Wakenius, John Pizzarelli, and Russell Malone.

While each of these mind-boggling pickers makes dazzling contributions, one particularly epic performance is Malone's rendition of "Heartstrings." It opens with the guitarist playing tender, Joe Pass-approved chord melody—a texture that returns in the outro with increased Lenny Breau sparkle. In the middle section, the tune blasts off. Over a fast, cut-time swing, Malone tears up the fretboard with blistering sixteenths that are enriched by a lively guitar tone that sounds as though you're hearing both the amplified and acoustic sound of Malone's hollowbody—*tasty*. **Telarc Jazz.** —JUDE GOLD



### Popa Chubby

*The Good, the Bad, and the Chubby*

No one could accuse of Popa Chubby (a.k.a. Ted Horowitz) of being a blues purist—his songs are way too adventurous for that—but, with his soulful playing and explosive tones, Chubby wears that raw, funky, urban vibe like a badge of honor. The guitar takes center stage here, as Chubby gets down with sweet acoustic bottlenecking, smooth R&B grooves, and plenty of sizzling lead work. Sojourns into instrumentals, greasy funk, and '70s-style rock make this CD a fun adventure into the wilds of New York blues.

**Blind Pig.** —ART THOMPSON

## QUICK HITS

**A. High-Fi Serious.** Thinking man's punk/rock/pop with nods to the Police, Black Sabbath, and the Stranglers. Mark Chapman's guitar work can make you laugh, cry, and puke. Highly recommended. **Mammoth.** —MB

**Robert Randolph & the Family Band.** *Live at the Wetlands.* Emotion-soaked virtuosity from pedal-steel phenom Robert Randolph, whose backing band boasts as much funk as Parliament, as much soul as Ray Charles, and as much adrenalin-pumping urgency as a tent-revival choir. **Dare.** —SH

**Tim Krekel.** *Happy Town.* Krekel, an accomplished performer and writer (who has penned hits for Crystal Gayle, Patty Loveless, and Martina McBride), rocks out with killer songs and lots of cool guitar playing. **FFE.** —AT

**Cato Salsa Experience.** *A Good Tip for a Good Time.* Imagine yourself doing the Twist to a groovy Norwegian garage band whose every sound is so overdriven you



**They Might Be Giants.** *No!* Who better to do a children's record than those affable popsters T.M.B.G.? Intermixed with odes to crossing the street, waking up, and fibbing are T.M.B.G.'s always-smart guitar parts. **Idlewild.** —DF

**Tim Sparks.** *At the Rebbe's Table.* Accompanied by cello, upright bass, and percussion, acoustic fingerpickers Tim Sparks and Marc Ribot weave new cloth from the magical threads of traditional Jewish music. **Tzadik.** —AE

**Meredith Brooks.** *Bad Bad One.* She's one of the catchiest pop writers around, her production chops are tremendous, and she can play a mean guitar—when you can hear the parts. I hope she cranks it up on her next one! **Gold Circle.** —MM





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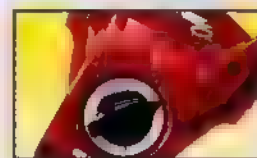
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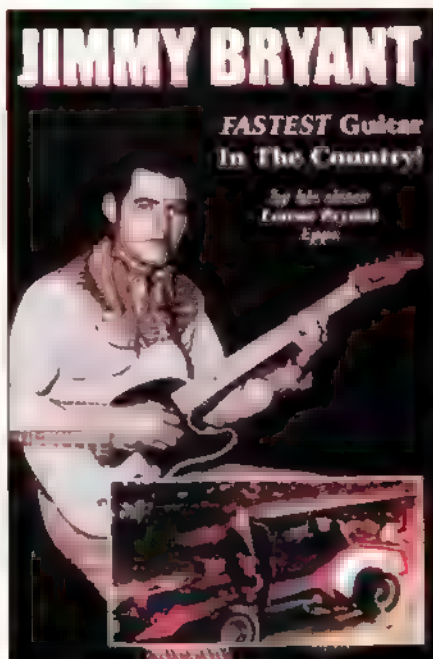


### Nineteen Totally Original Acoustic Guitarists

*156 Strings*

In his formative years, Henry Kaiser was so moved by Takoma Records sampler albums (which boasted the likes of acoustic pioneers Leo Kottke and Peter Lang) that he has released his own like-minded compilation. *156 Strings* boasts performances by established players (Richard Thompson, Fred Frith, Mike Keneally, Nels Cline, and Kaiser), as well as a slew of lesser-known, yet stunningly gifted players including Gyan Riley, Rod Poole, and Shawn Persinger.

Kaiser points out in the liner notes that everything on *156 Strings* is recorded live, with no overdubs—"Exactly as the players would sound in a room, right in front of you," says Kaiser. **Cuneiform Records** —DARRIN FOX



**Jimmy Bryant:**  
*Fastest Guitar in the Country*  
By Lorene Bryant Epps

Jimmy Bryant has been legendary since the '50s—heck, he practically invented hot country guitar—but relatively little is known about the Telecaster master. That's about to change, thanks to a new 333-page book by Bryant's sister that painstakingly details the life of the Georgia-born superpicker. The Bryant family tree gets a lot of exposure along the way, so prepare to learn a lot about Bryant's wives, children, parents, relatives, and acquaintances. In fact, most of the nuts-and-bolts information about his playing comes straight from the pages of *Guitar Player*. However, the accounts of Bryant's childhood fiddle talents, his colorful antics, performance photos, and a discography will be welcomed by any fan of this 6-string superstar. **lorenebryant-epps.com** —ART THOMPSON

### Jimi Hendrix and the Making of Are You Experienced

By Sean Egan

This exhilarating book focuses on what was arguably the most exciting period of Hendrix's career—the roller coaster ride that commenced when Animals bassist Chas Chandler snatched the under-appreciated guitarist out of the Manhattan club scene and transplanted him to London. Whenever possible, the author lets Chandler, bassist Noel Redding, Animals guitarist Vic Briggs, Hendrix's girlfriend Kathy Etchingham,

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Ward-Brodie Music, Madison

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# PAT BERGESON

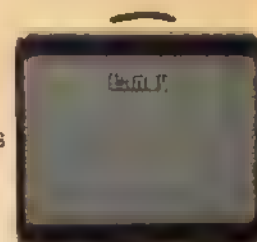
**Profile:** Soloist, sideman, session veteran, and teacher. He's performed with a list of artists that are immediately recognized by their first names – Chet, Lyle, Dolly, Wynonna. Chet Atkins called Pat one of his ten favorite guitar players - on a list including the most influential players of all time.

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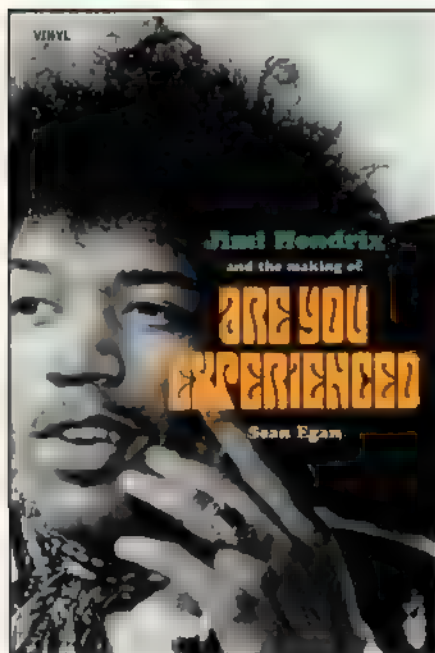
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and countless others retell the intriguing story of Hendrix' London ascent, and the colorful quotes are what keep the exhaustively researched text zooming.

The book obviously traces the recording process behind *Are You Experienced* in great detail, but it also recounts Hendrix's songwriting process, and all the personal, political, and financial struggles the band had to endure to get their outrageous new sound recorded and on the radio. While these 200 pages do not unearth any major Hendrix discoveries, the fresh interviews offer several new details, and the book puts you right *there* when Hendrix was recording the album that changed his life—and probably yours, too. **A Cappella.** —JUDE GOLD

## DVD

### Thin Lizzy

#### *The Boys Are Back in Town*

Thus film of an October 1978 concert on the grounds of Australia's Sydney Opera House doesn't capture the charisma of frontman Phil Lynott, but it's a fair peek at Lizzy version 2.0 with Gary Moore as Scott Gorham's co-guitarist. The visuals are somewhat fuzzy (like a decent video transfer), and the sound is merely passable (there's audible phasing, the vocals are clear but dry, and the guitars often get buried in the mix). The extras are pretty lean, as well—you get a discography and the text of a *Mojo* article on the band.

So what's good about this DVD? The 5.1 mix



aply simulates live-sound reflections by throwing a delayed image of the stage audio into the rear speakers. But the coolest bit—and it's *way* cool—is that the filmmakers delivered a fair amount of close-ups on the handiwork of Moore and Gorham. Want to check out chord inversions and fingering? Just freeze frame or slow-mo, and you'll be in riff heaven. **Rhino.** —MICHAEL MOLENDAR



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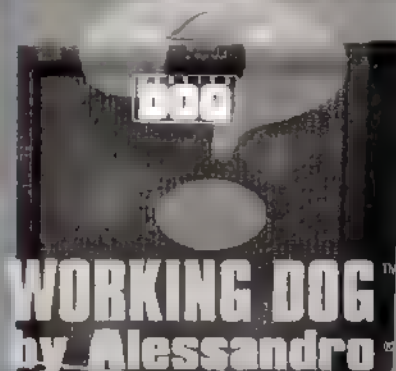
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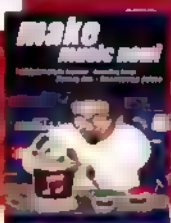
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# Déjà Vu

Epiphone Goth 1958 Flying V,  
Ibanez AX1220, Schecter Diamond Series Ultra

By Michael Molenda

**P**utting a spin on a classic shape is a fundamental move for a designer looking to add spunk and danger to the familiar. That's certainly the case for these three new guitars from Epiphone, Ibanez, and Schecter. To varying degrees, each model evokes a vintage icon while simultaneously adapting the form to appeal to younger, edgier players. The Epiphone Goth Flying V (\$699) employs a black satin finish to suggest dark beauty, the Ibanez AX1220 (\$999) plugs some menace into the SG's double-cutaway DNA, and the Schecter Ultra (\$649) mutates a Firebird-style body into a sleek cutting machine.

To check whether the sounds were as adventurous as the looks, I tested the guitars through a Vox Valvetronix combo, a Marshall JCM 900 combo, a DigiTech

GNX1, and a Radial JD1 passive direct box. I played them at a band rehearsal to determine if each guitar could *own* its sonic space in a live mix, and I also used them in the studio to critically assess tonal quality and versatility.

## Epiphone Goth 1958 Flying V

As with the original Gibson Flying V, the Goth V oozes danger, playfulness, and a space-age view of industrial design. It's a surprisingly light guitar at 6.3 lbs, and, as with other V-shaped models, it can get away from you when you're playing sitting down. The satin finish is very well done, although it broadcasts fingerprints and other greasy artifacts clearer than a HDTV monitor. (It takes a bit of buffing to spruce up the V's basic black demeanor once the body has

## Snapshot

The Epiphone Goth 1958 Flying V (\$699 retail/\$419 street), Ibanez AX1220 (\$999 retail/\$749 street), and Schecter Diamond Series Ultra (\$649 retail/\$499 street) are mid-priced guitars that flaunt heavy tones and classic silhouettes.

been soiled.) The sturdy, black chrome hardware enhances the look and feel of this Korean-made guitar, and the tuners have a firm, smooth rotation.

**Playability.** The Goth V's jumbo frets are not highly polished—which adds to the vampiric vibe—but they're well seated and shaped,

and there were no "fretting out" problems in any playing position. The set mahogany neck feels wonderfully substantial, and the satin finish inspires effortless swoops up and down the fretboard. The weight distribution tends to send the neck south when you're strapped in and standing up, but

## Contact Info

**Epiphone**, dist. by Gibson, 645 Massman Dr., Nashville, TN 37210; (615) 871-4500; [epiphone.com](http://epiphone.com).

**Ibanez**, dist. by Hoshino, 1726 Winchester Rd., Bensalem, PA 19020; (215) 638-8670; [ibanez.com](http://ibanez.com).

**Schecter Guitar Research**, 1840 Valpreda St., Burbank, CA 91504; (818) 846-2700; [schecterguitars.com](http://schecterguitars.com).

The Ratings Game	Tone	Playability	Workmanship	Hardware	Vibe	Value
Epiphone Goth 1958 Flying V	★★★★	★★★★	★★★★	★★★★	★★★★	★★★★
Ibanez AX1220	★★★★	★★★★	★★★★	★★★★	★★★★	★★★★
Schecter Diamond Series Ultra	★★★★	★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ♥ → Excellent = ♥♥♥♥♥





Die-cast tuners

1 1/16" nut width

**Epiphone Goth  
1958 Flying V**

24 3/4"-scale,  
ebony-on-  
mahogany  
neck

Black hardware

Mahogany body

Two volume  
controls and  
a master  
tone knob



Die-cast tuners

1 1/16" nut width

**Ibanez AX1220**

24 3/4"-scale,  
rosewood-  
on-maple  
neck

Distressed  
hardware

v7 neck pickup  
v8 bridge pickup

Mahogany body

Dist volume  
and tone  
controls

gtb100 bridge

# Bench Tests

## Déjà Vu

otherwise, working the Goth V is a joyful experience.

**Tone colors.** While it feels like a lightweight, the Goth V delivers good sustain and excellent articulation in all pickup configurations. Dual volume knobs let you create Tom Morello-style stutters by flicking the pickup selector rapidly back and forth. And here's an anomaly that could be an advantage: When snapped between positions, the selector switch produces a slight "bark" that sounds like a cool digital-audio edit. The master tone control has a musical range, and the timbre is aggressive enough to produce suitable wah effects when you spin the knob.

The bridge pickup spits out very cranky mids. Crank up the gain, and you're in AC/DC heaven. The bite and clang is totally kick ass, and note integrity is maintained when you pile on the saturation. For cleaner sounds, however, the tone is a little peaky and one dimensional—you don't get any airy shimmers, but you can smooth out the crankiness by backing down the tone knob.

In the middle pickup position, you get a full, chunky roar that retains enough clang to sound dangerous on distorted settings. The low-end boost added by the neck pickup won't rattle the walls, but it tames the tone for more "sensitive" musical moments. When I clicked to a lead tone, I was reminded of the intro to "Sara Smile"—suddenly, the Goth V sounded very round and smooth.

**Hot spot.** Put the pickup selector in the bridge position.

**Bottom Line.** Looks mean, feels good, sounds suitably brutish

## Ibanez AX1220

The biker black, parched-earth finish of the AX1220—along with the distressed, pewter-like hardware—gives it a badass, "after-the-apocalypse" vibe. The spell is only broken by the natural finish on the back of the neck—a little black would go a long way, here. Manufactured in Japan, this 7.9-lb bruiser feels tough-as-nails. The only wonky aspect of the AX1220 is that its tuners tend to slip and catch while you're tuning up.

**Playability.** The AX1220 feels extremely solid, with a bolt-on neck that's locked down tight and lightly polished, medium-jumbo frets that are nicely dressed. As with the Goth V, there was no fretting out. The neck is speedy, and it lends itself to all manners of wild riffery.

**Tone colors.** The AX1220's tone controls have a very smooth range, but it's a little *too* smooth for effective wah emulations. Pickup changes are virtually glitchless, and, thanks to the twin volume controls, you can kick out cool stutter effects using the selector switch.

The Ibanez v8 bridge pickup delivers a notched mud tone that sounds tremendously angry and spitty in heavily saturated situations, and less-than-sweet when you're running clean. A mammoth bass boost kicks in with the v7 neck pickup. Guitarists who want to freak out their bass player and command the groove will love this setting. The low E and A strings sound a tad wooly, but the overall effect is one hell of a rock



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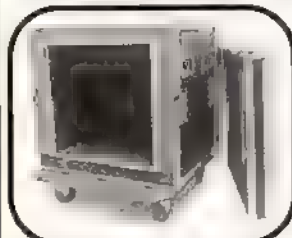


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## Déjà Vu

and roll wallopp. I wasn't impressed by the middle-pickup setting. You lose the bass boom, as well as some articulation and punch.

**Hot spot.** Choose the neck pickup.

**Bottom Line.** A marvelous tool for nu-metalists and players who like to rage over dance beats.

## Schecter Diamond Series Ultra

The Ultra honors the Gibson Firebird with a classy and sophisticated design update. I fell in love with the look the first time I saw the Ultra hanging from a bracket at the 2002 Winter NAMM show. There's just something extremely sexy about the blend of vintage vibe and modern edginess. This mid-weight (7.3 lb), Korean-made beauty also boasts a flawless gloss finish (I would have liked the black finish to be continued on the back of the maple neck), studly satin-chrome hardware (although the sticky tone control was battered-down a bit *too* much), and a ziplocked, bolt-on neck.

**Playability.** A fast neck with polished jumbo frets is a beautiful thing—you can zing around for supple lead lines and really dig in for heavy riffs and chords. The weight distribution of the Ultra is comfy and strap fatigue is non-existent. The 2x4 configuration of the tuners looks great, but it took me a rehearsal or two to stop fum-

bling for the "missing" third tuner on the left side of the headstock.

**Tone colors.** The Ultra is the only model of the three tested that utilizes a single volume control. This configuration means you can't blend the output of the neck and bridge pickups for added timbral options, or do the sonic stutter trick. Even so, the basic, balls-out sound of the Ultra delivers almost everything you need to riff and rage.

The bridge pickup kicks up untamed growl with a hint of snap in the high-mid frequencies. On clean settings, there isn't a lot of sparkle, but the tone evokes '60s-style spank that's reminiscent of old Rascals and Big Brother tracks. The middle setting brings in subtle lows and rounded-out mids for enhanced dimension. It's here where the Ultra really opens up. The distorted tones are violent and cranky at mid-gain levels, and aggressive and soaring when you pour on the saturation. Articulation is excellent throughout the ranges of overdrive, and the low end never compresses, overwhelms, or woofs out (meaning "gets muddy"). The neck pickup is too polite for my taste, and while the added low end is nice, this position sounds a little indistinct and wooly when used all by itself.

**Hot spot.** Snap that pickup selector to the middle!

**Bottom Line.** A supermodel with a gloriously belligerent personality.

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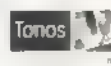
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- Completed and signed entry form (or photocopy). All signatures must be original.
- CD(s) or audio cassette(s) containing one song only, five (5) minutes or less in length.
- Lyric sheet typed or printed legibly (please include English translation if applicable). Sheets not required for instrumental compositions.
- Check or money order for \$30.00 per song (U.S. currency only) payable to John Lennon Songwriting Contest. If paying by credit card, \$30.00 per song will be charged to your account.

Entries must be postmarked no later than September 28, 2002.

Please read all rules carefully, and then sign your name in the space provided. If entrant is under 18 years old, the signature of a parent or guardian is required.

1 Each song submitted must be contestant's original work. Songs may not exceed five (5) minutes in length. No song previously recorded and released through major national distribution in any country will be eligible. Songs may have multiple co-writers, but please designate one name only on the application. Contestant may submit as many songs in as many categories as he/she wishes, but each entry requires a separate cassette entry form, lyric sheet, and entrance fee. One check or money order for multiple entries/categories is permitted. (Entrance fee is non-refundable. JLSC is not responsible for late, lost, damaged, misdirected, postage due, stolen, or misappropriated entries.)

- 2 Twelve (12) Grand Prize Winners will receive \$2,000 in cash, \$5,000 in Yamaha project studio equipment, a \$6,000 advance from EMI Music Publishing, and a \$99.95 TonosPRO Membership. One (1) Grand Prize Winner will receive \$20,000 for the "Song of the Year" courtesy of Maxell. Thirty-six (36) Finalists will receive \$1,000 and a \$29.95 TonosPRO Membership. Seventy-two (72) Runners-up will receive \$100 from Guitar Center Stores.
- 3 Contest is open to amateur and professional songwriters. Employees of JLSC, their families, subsidiaries, and affiliates are not eligible.
- 4 Winners will be chosen by a select panel of judges comprised of noted songwriters, producers and music industry professionals. Songs will be judged based upon melody, composition and lyrics (when applicable). The quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song. Division of prizes is responsibility of winners. Void where prohibited. All federal, state, and local laws and regulations apply.
- 5 Winners will be notified by mail and must sign and return an affidavit of eligibility/recording rights/publicity release within 14 days of notification date. The affidavit will state that winner's song is original work and he/she holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information therein will result in immediate disqualification and an alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by JLSC and its agents. Entry constitutes permission to use winners names, likenesses, and voices for future advertising and publicity purposes without additional compensation.
- 6 Winners will be determined by January 15, 2003, after which each entrant will receive a list of winners in the mail. CDs, Cassettes and lyrics will not be returned.

I have read and understand the rules of the John Lennon Songwriting Contest and I accept the terms and conditions of participation. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

SIGNATURE

DATE



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## Bench Tests

# Powers of Zen

## Hughes & Kettner zenAmp

By Art Thompson

**F**ollowing an act like the mighty zenTera must have presented Hughes & Kettner with a bit of a dilemma. Should they build something even more powerful than the zen-

Tera, or go for a less ambitious amp that *more* people could afford? By taking the latter route with the introduction of the zenAmp (\$1,999), H&K has indeed broken the zenTera's price

### Snapshot

The zenAmp (\$1,999 retail/\$1,399 street) features 16 amp models, 30 effects (including two looping functions), and a simple, knob-based interface. It pumps 60 watts-per-channel into two Celestion 12s and sports a stereo effects loop and dual XLR direct outs.



- 25 factory presets/ 5 user memory slots
- Celestion Vintage 30 and RockDriver Junior 12" speakers
- 60 watts per channel
- Weight: 48 lbs

The Ratings Game	Tone	Workmanship	Features	Vibe	Value
Hughes & Kettner zenAmp	★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

# Bench Tests

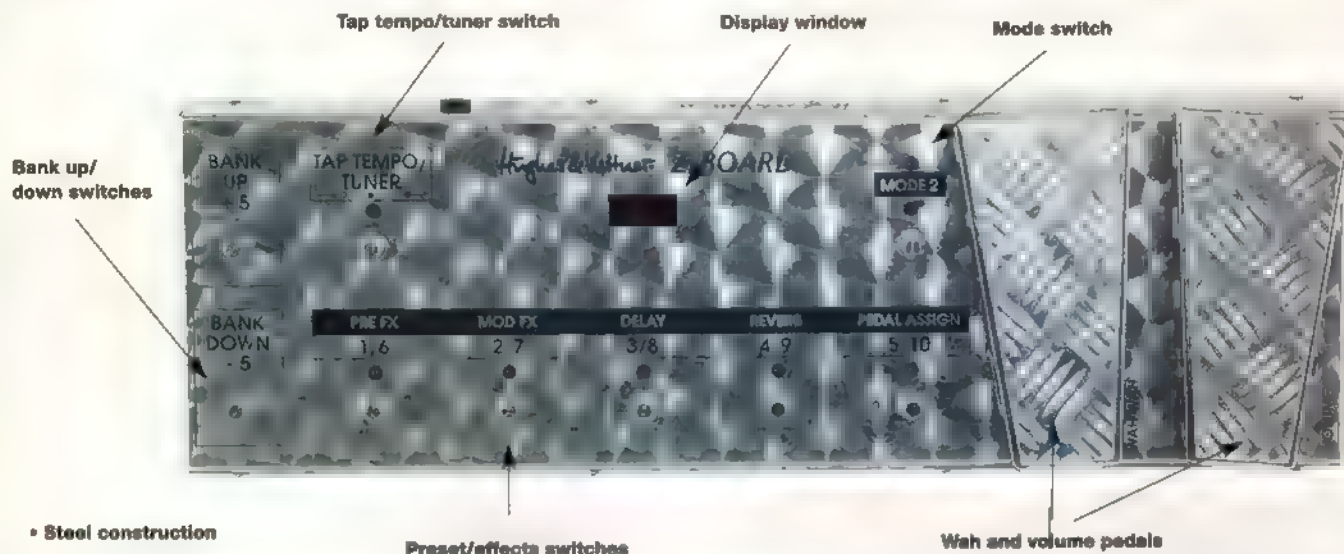
## Powers of Zen

barrier The big news, however, is that the zenAmp delivers similarly impressive tones.

This easy-to-operate combo passed the "no looking at the manual test" with flying colors. You access the amp, delay, and effects models via a trio of rotary se-

lectors, and make adjustments to these sounds using a simple set of top-mounted controls. A preset volume control lets you program a predetermined volume for any

user preset, and a global master-volume provides a quick means of controlling the amp's overall level. The only inconveniences are the lack of a display window



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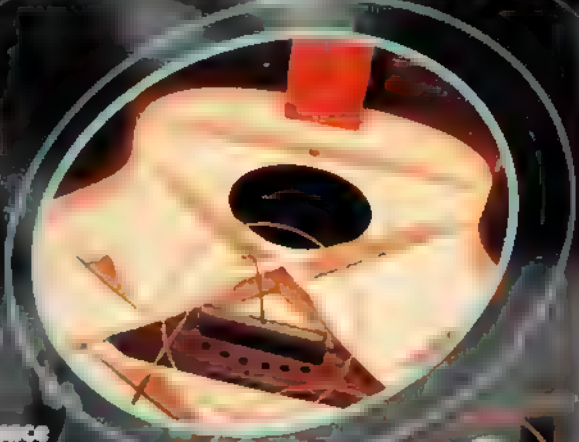
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# Bench Tests

## Powers of Zen

and a digital recording out.

## Zen Sounds

The zenAmp's three Fender-style models provide a sturdy range of clean to moderately overdriven tones, and H&K has enhanced the flexibility of these sounds in thoughtful ways. For example, a bright function is automatically engaged on the Black-face preset *only* at gain settings of 5 or less (cool for crisp rhythm playing), and the Tweed 4x10 preset packs a little more gain than the real amp, making it easier to get singing lead tones. Also, the addition of 3-band EQ and a presence control on the Tweed Deluxe lets you dial in tones that aren't possible from a vintage Deluxe.

The complex grind and accurate dynamic response of Brit

Class A make this setting ideal for everything from jangly pop to ballistic blues. Here, the zenAmp's presence knob simulates the effect of an AC30's cut control, and the mid knob lets you transition smoothly between standard and Top Boost versions of this classic combo.

The zenAmp's high gain talents are expressed in a variety of shades, such as Hot Class A (a super-distorted version of the AC30), California Hot (very thick and sustaining), and the three Plexi choices (which cover the gamut from British blues to '70s-style hard-rock). For the power crowd, the zenAmp's Brit Hi Gain, Brit Ultra Gain, Rectified, and Warp settings cover just about every shred and nu-metal tone anyone could possibly expect from a 2x12 combo. And thanks to the 2x60-watt power stage and

## Contact Info

Hughes & Kettner, 1872 S. Elmhurst Rd., Mt. Prospect, IL 60056;  
(847) 439-6771; hughes-and-kettner.com.

## Kissing Cousins

**Fender Cyber-Twin:** \$1,749 retail/\$1,224 street (reviewed July '01)

**Line 6 Vetta:** \$2,399 retail/\$1,599 street (reviewed June '02)

**Roland VGA-7:** \$1,699 retail/\$1,166 street (reviewed Apr. '01)

**Vox Valvetronix AD120VT:** \$1,199 retail/\$899 street

(reviewed July '02)

**Yamaha DG100:** \$1,499 retail/\$999 street (reviewed Oct. '98)

Celestion speakers, the zenAmp doesn't fade at high volumes.

On the cleaner side of the tracks, the Acoustic Amp preset sounded warm and full, and it

mitigated piezo harshness better than a Trace Elliot TA 100R acoustic amp. The Jazz Clean setting—which incorporates an integrated volume control/compres-

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# Bench Tests

sor—yields rich, sustaining clean tones, and the JC Clean preset packs impressive clarity and punch.

## Effects

The zenAmp has enough on-board effects to handle most situations, and the FX Parameter control makes adjusting these effects quick and easy—provided you can live with limited adjustability. For example, when you select chorus and turn the FX knob to a low setting, you get slow chorusing with lots of intensity. Turn up the FX control, and the speed increase is accompanied by a slight decrease in intensity. The FX control can

## Inner Consciousness

### zenAmp Models

- Acoustic Amp (Hughes & Kettner Montana)
- Black Face (Fender Twin Reverb)
- Brit Class A (Vox AC30)
- Brit Hi Gain (Marshall JCM 2000)
- Brit Ultra Gain (modded Marshall JCM 2000)
- California Hot (zenAmp original)
- Hot Class A (modded Vox AC30)
- Hot Plexi (modded Marshall Super Lead)

- Jazz Clean (Hughes & Kettner ATS 112)
- JC Clean (Roland Jazz Chorus)
- Plexi 100 (late-'60s Marshall Super Lead)
- Plexi 50 (mid-'60s Marshall JTM 50)
- Rectified (Mesa/Boogie Triple Rectifier)
- Tweed 4x10 (late-'50s Fender Bassman)
- Tweed Deluxe (late-'50s Fender Deluxe)

- Warp (Hughes & Kettner Warp 7)

### Effects

- Chorus Mono
- Chorus Stereo
- Compressor
- Flanger Mono
- Flanger Stereo
- Mid Boost
- Mod Wah
- Phaser
- Phaser XL
- Strobe
- Tremolo
- T Screamer
- Wah Wah 1
- Wah Wah 2

### Delays

- Echo Dry
- Echo Repeat
- Halo Dry
- Halo Repeat
- Halo Space
- Loop-O-Tap
- Ping Pong
- Stereo Loop-O-Tap
- Stereo Repeat
- Stereo Space
- Tape Echo Dry
- Tape Echo Repeat
- Tape Echo Space
- Tape Multi Dry
- Tape Multi Repeat
- Tape Space





## Powers of Zen

also morph between different flavors of the same effect—such as smooth, MXR-style phasing to Uni-Vibe-style wobble. Across the board, the zenAmp's modulation effects are very satisfying. The flanging is deep and swooshy (especially in stereo), and between the tremolo and Strobe settings you can elicit everything from smooth, Fender-style pulse to stuttering chop.

The two wah selections offer fatter and crisper takes on the CryBaby theme (though both can sound raspy in the toe-down position), and Mod Wah's modulated auto-filter effects are fun and funky. The T Screamer and fuzz settings deliver various shades of vintage-style grind—especially when paired with one of the cleaner amp models—and the compressor plumps your picking attack like an MXR Dyna Comp.

## Delays

The zenAmp's generous delay selections provide everything from slapback echo to Edge-style timed delays to breathtaking ambient effects. The tape-flavored settings sound warm and vibey, and the Tape Echo Space setting was particularly cool in its ability to cough up at least a dozen clean repeats—a lot more than you could expect from a vintage Echoplex. More up-to-date attributes are the mono and stereo looping functions. Sweet.

## Z-Board

The zenAmp's powers cannot be fully realized without the optional Z-Board foot-controller (\$470 retail/\$349 street), which ups the user memory to 100 slots and allows you to control volume and wah, select banks and presets, and turn effects on and off. When using the board in effects mode, you can also opt to control any individual function of the amp (such as gain, FX Parameter, delay or reverb level, etc.) with the wah pedal. The Z-Board also sports a tuner/tap-tempo button, which lets you alter delay times on the fly or control looping. While the all-metal Z-Board is a rugged affair, the attached multi-pin cable could be tough to replace if damaged.

## Final Meditations

The zenAmp is an attractive choice for working guitarists who need a stout assortment of tones, but don't want to lose the "what you see is what you get" accessibility of analog amps. This compact powerhouse is astonishingly easy to use, and, thanks to being a close relative of the mighty zenTera, it kicks out tones that are as meaty and dynamic as many of the amps and effects it models. All considered, the zenAmp is an inspiring companion on your road to sonic enlightenment.

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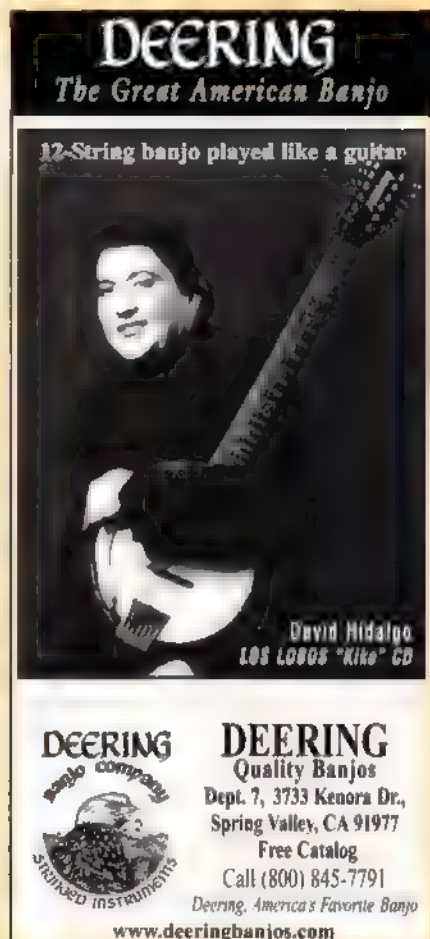


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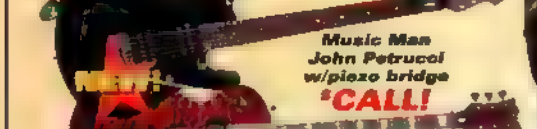
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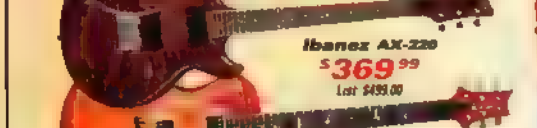
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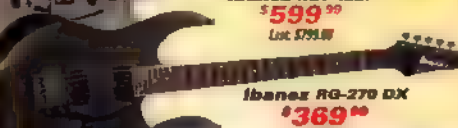
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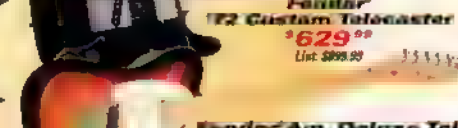
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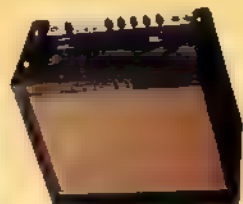


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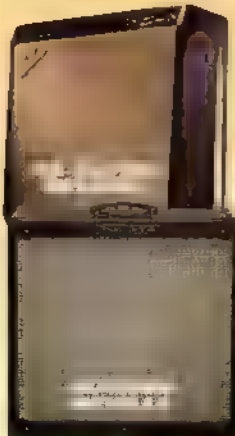




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## Bench Tests

# Space Machine

## Yamaha AG-Stomp

By Andy Ellis

**F**rom an engineering standpoint, it makes total sense to wedge a pickup under an acoustic guitar saddle. The signal is hot—yet relatively feedback resistant—and the sen-

sor and wires are tucked safely out of harm's way. But from a *musical* perspective, the saddle is not the best place to sample a flat-top's timbres. Just stick your ear down there, pluck a few strings, and

### Snapshot

The Yamaha AG-Stomp (\$649 retail/\$399 street) combines a full-featured acoustic preamp with mic modeling. The AG's automatic anti-feedback function makes it particularly useful for performers.

you'll hear what the pickup has to work with—a dry, brash sound.

To ameliorate the sonic shortcomings of saddle pickups,



- Mic model selector
- Automatic feedback suppression footswitch
- 5 programmable anti-feedback notch filters
- 30 factory presets/30 user programs
- Programmable 4-band semi-parametric EQ

The Ratings Game	Sounds	Flexibility	Programmability	Ease of Use	Value
Yamaha AG-Stomp	★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

# Bench Tests

## Space Machine

Yamaha has designed the AG-Stomp (\$649)—a flexible floor unit with clever mic modeling, comprehensive EQ, potent anti-feedback tools, and digital effects. And while the AG's *raison d'être* is to sweeten the sound of saddle pickups, the preamp isn't a one-trick pony. You can also use it to add dimension to magnetic pickups, onboard mics, and sound-board transducers.

I tested the AG-Stomp using a Gibson Songbird Deluxe EC equipped with a Fishman preamp and saddle pickup, an Epiphone AJ18SCE with a Shadow

preamp and saddle pickup, and a Taylor 512-C equipped with a Duncan Mag Mic

## The Big Picture

Housed in a rugged metal case, the programmable AG-Stomp provides 30 factory presets and 30 user-memory slots. Four multi-function footswitches let you select banks and programs, activate the onboard tuner, turn individual effects on or off, and kick on the handy "hunt-and-kill" automatic feedback suppression circuit

Powered by an external wall-wart AC adapter, the AG boasts 20-bit ADA converters, and sports

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**Fishman Pro EQ Platinum:** \$249 retail/\$180 street

**L.R. Baggs Para DI:** \$209 retail/\$150 street

**Rane AP-13:** \$569 retail/\$430 street

**Tech 21 SansAmp Acoustic DI:** \$225 retail/\$180 street

a 1/4" mono input, 1/4" stereo outputs (which convert from unbalanced to balanced outs if you use TRS cables rather than mono guitar cords), a coaxial 44.1kHz digital output, and a 1/4" stereo headphone jack.

Programming the AG doesn't require a degree in physics, but this is not a device for technophobes. You create sounds using seven chicken-head knobs, eight barrel knobs, and 17 tiny buttons. Many controls serve several

purposes, and there are numerous flashing green buttons and red LEDs to monitor when you're programming the AG. A volume knob lets you set and store the relative level of each program, and a master output knob—which is sensibly *not* programmable—gives you immediate, global control over the AG's signal level. The digital output has a fixed level, so volume adjustments must be made *within* a given program

## Contact Info

Yamaha, Box 6600, Buena Park, CA 90622; (714) 522-9011; [yamaha.com](http://yamaha.com).

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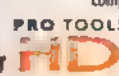
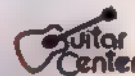
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## Space Machine

### Power Tools

The AG's mic emulations form the heart of its tone-sculpting system, and they set the unit apart from other acoustic preamps. There are four mic types (condenser, dynamic, and tube, as well as a condenser setting optimized for nylon-string guitars), and each offers a close-mic and a room-mic position. A blend knob lets you adjust the proportion of direct pickup to mic emulation, and—if you're using stereo outputs—fine tune the simulated spread of two matched mics. None of the emulations will fool you into thinking a high-quality mic is hovering near your guitar, but they *do* add a pleasing sense of space to direct signals.

For more conventional tone tweaking, the 4-band EQ lets you set the center frequency for each of the bass, middle, treble, and presence knobs, and then use them to cut or boost the frequency by  $\pm 12$ dB. Though you can't adjust the width (or "Q") of the cut or boost, there's enough power to really refine your sound. And this is *before* you get your mitts on the five programmable notch filters. With these, you can independently set the frequency (between 80Hz-1.28kHz) and the depth of the notch (from 0dB to -20dB)

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## Space Machine

In addition to the bountiful EQ controls, the AG's automatic feedback suppression is a major benefit for musicians who perform in many different venues. It can drive you crazy "tuning" your acoustic guitar to the room at a soundcheck, only to be tormented by feedback if the soundperson changes monitor mixes, your bandmates crank up the stage volume, and/or the presence of the audience messes with the absorptive and reflective properties of the club. Happily, the AG kills the howling about one second after you hit the anti-feedback footswitch.

The AG also offers four effects: a limiter, chorus, delay, and reverb. Though equipped with only one knob—a "more" control—the limiter works well to fatten the bottom end and balance strummed chords with snappy riffs. You must choose between chorus or delay as they're not simultaneously available. In chorus mode, a pair of knobs lets you control speed and depth, and the same knobs adjust delay time and feedback. The chorus is striking—arpeggios sound lush and creamy—and the delay is merely adequate. One drag is that the LED doesn't show delay time in milliseconds, which means you can't easily generate tempo-synchronized echoes. Still, you get a maximum delay time

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## Space Machine

of three seconds, which is plenty for most applications. Finally, you have a choice of three sweet-sounding reverbs—hall, room, and plate—with reverb level being the sole adjustable parameter.

## The Wrap

The AG's tuner doesn't register notes above A (5th fret) on the first string. If you like to tune with harmonics or tune open strings while capoed high on the fretboard, some of these pitches will fall outside the AG's scope. (According to Yamaha, recent AGs have improved tuners, and owners of older units qualify for a free software update.) Tuner and DDL issues aside, Yamaha's engineers deserve a round of applause for including many thoughtful details:

- You can apply feedback-busting notch filters globally—or store custom settings—in different programs (such as for dreadnought, Dobro, and 12-string).
- Using the supplied TRS cord and dummy battery, you can send phantom 9V power to your guitar's onboard preamp. (For this to work, the jack must be mono, and

nothing can be plugged in between your ax and the AG.)

- In the heat of a performance, you can override the stored programs and manually adjust most (but not all) of the AG's parameters.
- A momentary mute button next to the input jack lets you silently switch instruments onstage.
- MIDI jacks let you offload user programs, change presets, and manipulate as many as eight parameters in real time using an optional MIDI foot controller. If fussing with MIDI gives you a migraine, simply connect a volume pedal to the AG's expression-pedal jack to control, say, delay time, chorus depth, or stereo spread. It's totally easy and effective.

With the AG-Stomp, Yamaha has successfully balanced simplicity with sophistication to provide acoustic guitarists who use saddle pickups—or any other type of acoustic transducer—an easy way to get a more spacious and sexy amplified sound.

Special thanks to Gibson for providing the Songbird Deluxe and Epiphone AJ18 test guitars. ■

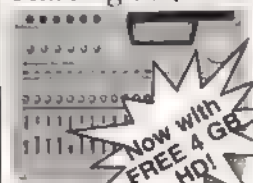
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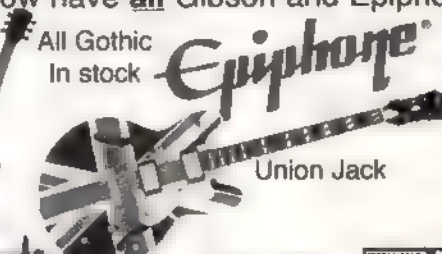
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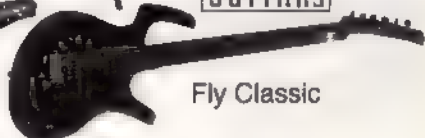
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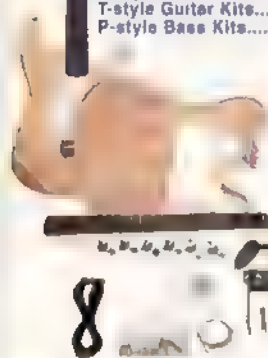
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- Find desired tones **BY EAR**—instead of searching by hand or eye
- Sing tones *directly from memory*
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- Identify keys of songs *by ear alone*
- Master the language of music...and more!

Perfect Pitch *maximizes* your ear so your playing and creativity can **EXPLODE**. Your performance *automatically* becomes more refined, your confidence gets rock solid, and every song you play takes on a whole new dimension of satisfaction.

Musicians around the globe have told us they'd give *anything* to possess the awesome powers of Perfect Pitch. Fortunately, you don't have to give your right arm.

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Step by step, David Lucas will share with you his trade secrets: how each pitch has its own special sound—a *pitch color*—that your ear can learn to hear.

Then you *automatically* know the exact tones and chords you hear. *This is Perfect Pitch.* It's fun and exciting—and so simple a child can learn it!

## Perfect Pitch:

A **GREAT EAR** is your most powerful possession, because music is a **HEARING ART!** 45% of our Perfect Pitch musicians are guitarists!







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- INSTRUMENTS
- PARTS/ACCESSORIES
- EMPLOYMENT OPPORTUNITIES
- DUPLICATION / REPLICATION
- ACOUSTIC MATERIALS
- INSTRUCTION
- WEBSITES
- SOFTWARE
- SCHOOLS
- RECORDS/CDs/VIDEOS
- OTHER

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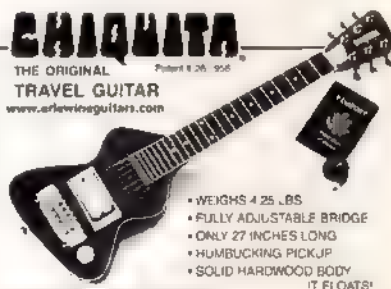
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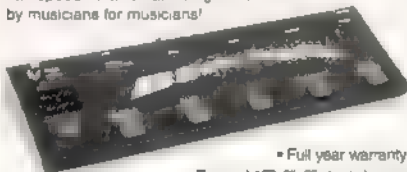
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**HERE ARE SOME EX-**cerpts from our August '79 cover story on Ted Nugent. I've interviewed musicians who were more innovative, more famous, or more histor-

ically significant, but never anyone who was more fun or—perhaps surprising to some—more courteous. Nugent's bombast, noble-savage stagewear, fang necklaces, and infectious braggadocio were the perfect complement to his earsplitting, outta-my-way guitar assaults.

In a discussion of high volume, he shared this anecdote: "Once a pigeon flew in front of my speakers and it disintegrated—it just melted." And how could you not like a guy who proclaims he has the best phrasing of any guitarist in America, and follows it with: "Anybody who can't see that is a nerd, man?"

—TOM WHEELER

*How does recording compare to performing onstage?*

My turf has always been the stage. My recording process is merely a vehicle for the continuing Ted Nugent saga to perpetuate itself, unendingly. Boy, that's eloquent! A great recording amp is my old Gibson combo with a 12" speaker and tubes that breathe fire. But I'm using strictly Fender Twins now. Nothing makes a guitar sound more like a guitar than Fender amps.

*How do you keep the energy level up during recording, when you don't have tens of thousands of screaming fans?*

I encourage people to hang out, but, for the most part, I just get honestly and unbelievably excited. That's how all the songs get written—by plugging in and blasting.

*Can you get the sound you want in huge arenas?*

Yeah. If a promoter says, "We think you'll need 200,000 watts," we say, "Okay, triple that and we'll take it." You've got to go in with overkill in mind.

*The way your band is spread out onstage, do you ever have trouble hearing yourself?*

People in the next county don't have trouble hearing me. I use six Fender Super Twins and six Fender bottoms with two 18" speakers in each cabinet. Only two amps are miked for the sound system. The rest are just blasting stage volume.

*Do you ever experiment with stuffing rags*

*in your Gibson Byrdland to cut down on feedback?*

That would be the worst. You should never cut down on feedback, because that's what it's all about.

*How do you warm up for a show?*

I wake up. I'm always ready to play.

*What do you think about criticism of*

*your music?*

Anybody who likes what I do is fine, and anybody who doesn't is welcome to not like it. I play for my own ears, and everyone else whose ears prefer it. I don't claim to be the answer to the universal ear orgasm, but when you want to rock, I'll be there.

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